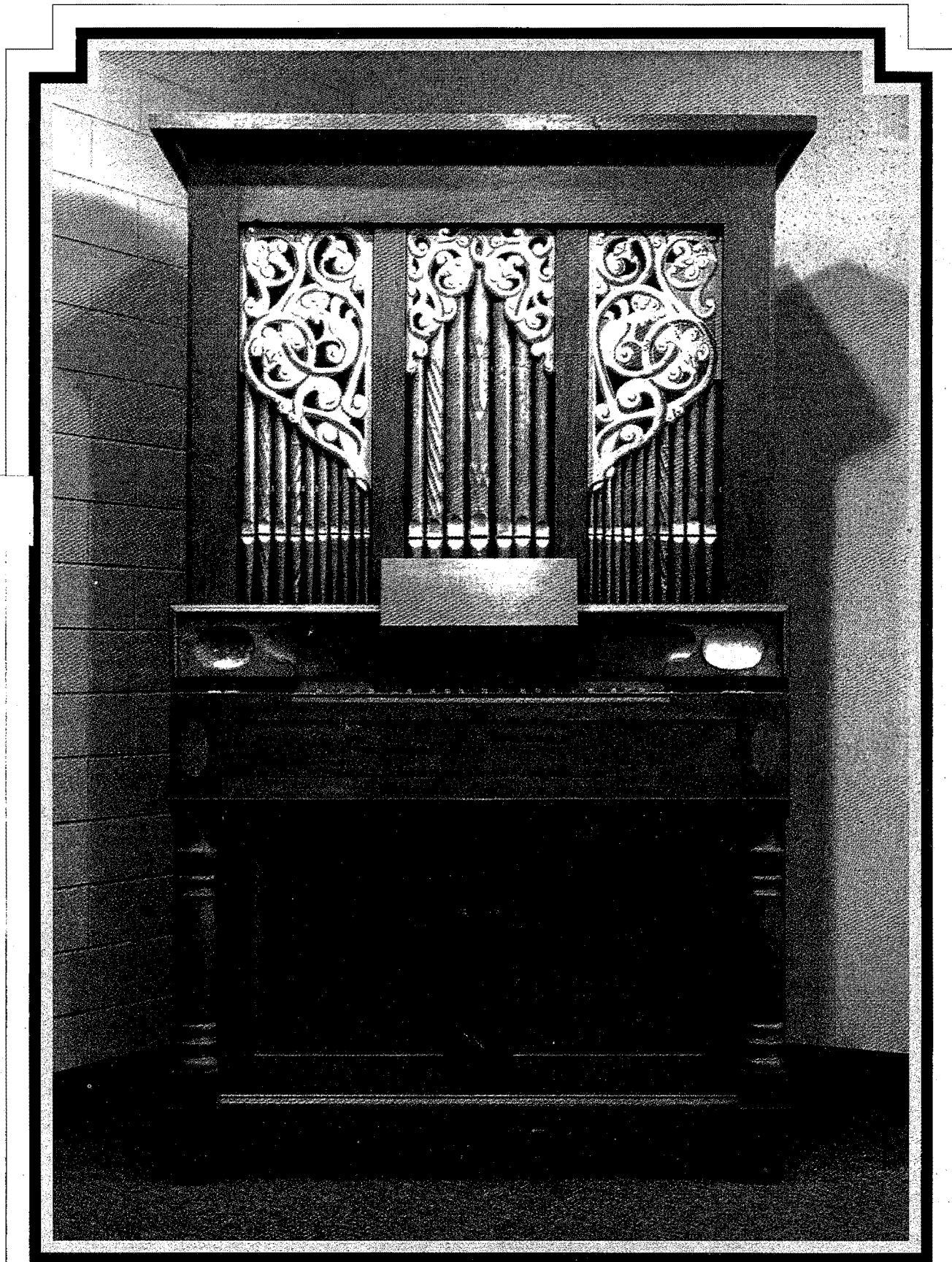


# THE DIAPASON

SEPTEMBER, 1998



The Baroque Organ at Elgin: A Saga  
Feature story on pp. 14-16

**The 1998 Winchester Early Music Festival** is scheduled for September 11-13, with performances in Winchester Cathedral and St. Peter's Church, Jewry Street. Featured groups include Colla Voce, directed by David Truslove; the Choir of Winchester Cathedral, directed by David Hill; and Polyhymnia, directed by Richard Childress. Soloists include James Bowman, countertenor, Dorothy Linell, lute, and Stephen Farr, organ. Of special interest is the concert on Sunday, September 13, by Polyhymnia in commemoration of the 400th anniversary of the death of King Philip II of Spain, husband of Queen Mary Tudor. The all-male ensemble will perform a program of Spanish Renaissance music at the original low pitch, with music by Victoria, Cristóbal de Morales, Alonso Lobo, and Ambrosio Cotes. For more information contact Angela Ryde-Weller, Administrator, at (01962) 851853.

**Fourth Presbyterian Church** of Chicago continues its concert series this month. Friday noontime concerts include: September 4 Christopher Laughlin, classical guitar; 9/11 Edmund Kimbell, piano; 9/18 Metropolis Chamber Players; 9/25 organist Johannes Michel; Friday, 9/25 at 7:30 pm Dennis James will accompany the silent film "The Ten Commandments"; and 9/27 concert of American music by The Morning Choir, John W.W. Sherer, conductor. For information: 312/787-2729, ext 600.

**The Albert Schweitzer Organ Festival/USA** takes place September 11-13 at First Church of Christ, Wethersfield, Connecticut. Friday, 9/11, includes an opening convocation and concert featuring John Rose, Valery Klimovsky, Diane Meredith Belcher, and the First Church Festival Choir; 9/12 high school division competition 9 am to noon, and college division 2-5 pm; 9/13 awards presented and first place winners recital. The Albert Schweitzer Institute for the Humanities has chosen the First Church of Christ in Wethersfield as the site for its USA festival. A similar festival is held annually in Holland in memory of Albert Schweitzer (1875-1964). For information: 860/563-7759.

**The Lincoln (Nebraska) Organ Showcase** has announced its 1998-99 season: September 13, Ricardo Ramirez at Nebraska Wesleyan University; March 21, David Schrader at Westminster Presbyterian Church; April 11, Melvin West at College View SDA Church; and May 2, Joyce Jones at St. Paul's United Methodist Church. For information: Louis Patterson, 402/475-6702, ext 117.

**Columbia University**, New York City, has announced its Fall series of Thursday Noon Recitals held in St. Paul's Chapel: September 17, Douglas Drake, organ, with Sandra Coffin, trumpet; October 1, Yanghee Song; October 15, Michael Wustrow with the Senior Girls Choir from St. Agnes Cathedral of Rockville Center; November 5, Carol Williams; November 19, Ernest Lehrer. For information: 212/854-1540.

Three international selection rounds have concluded, and the 10 finalists for the 1998 **Royal Bank Calgary International Organ Festival and Competition** have been named: Sarah Baldock (U.K.), Jeremy Bruns (U.S.A.), Ji-yoen Choi (Korea), Matt Curlee (U.S.A.), Stefan Engels (Germany), David Goode (U.K.), Jin Kim (Korea), Katrin Meriloo (Estonia), Aaron David Miller (U.S.A.), and Robert Huw Morgan (Wales). Finalists compete September 18-October 3 for two gold medals (for concerto and recital performance) valued at \$25,000 (Cdn.) each (plus four-year career development pack-

ages), as well as for ancillary Bach, Improvisation and Encore prizes. More than 120 applications were received for the competition and 54 were chosen to compete in the selection rounds. For information: 1-800/213-9750; e-mail: info@cirof.com

**Christ Church Cathedral**, New Orleans, Louisiana, has announced its fall and spring Cathedral Concerts: September 20, The Audubon Winds; October 4, Julie Yarborough, soprano; November 1, Music of the Angels chamber music; November 22, Todd Wilson; December 13, A Festival of Lessons and Carols; January 17, Hedi Salanki, harpsichord; January 31, The Meistersingers; March 7, Elizabeth and Raymond Chenault; May 16, Carol Britt. For information: 504/895-6602.

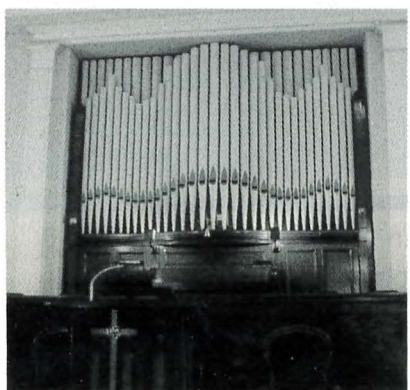
**The Cathedral Church of the Advent**, Birmingham, Alabama, has announced its fall concert series: September 25, Mary Lou Kapp Peeples; October 4, Festal Choral Evensong; October 23, Stephen G. Schaeffer with instrumentalists; December 18, Psallite Singers. For information: 205/251-2324.

**La Tribune de l'Orgue**, Swiss organ journal, celebrates its 50th birthday with a symposium September 25-27 in Sion. The schedule includes a visit to the c. 1400 organ in the Basilica of Valère, a symposium of organ journal editors and publishers, concert at the basilica, and excursion to historical organs in the Upper Valais. Guy Bovet is chief editor of *La Tribune de l'Orgue*. For information: 011-41 24 453 17 18.

**The Bach Society of Houston**, Texas, has announced its 1998-99 schedule of concerts held at Christ the King Lutheran Church of Houston: September 27, Ludger Lohmann; October 18, Bach: *Sanctus*, S. 238, and *Cantata 180*; November 8, Jaroslav Tuma; November 29, *Cantata 61*; January 17, Clyde Holloway; February 14, music from Leipzig; March 21, music of the Bach family; April 18, Martin Rost; May 16, selections from various cantatas. For information: 713/524-8744.

**St. Luke's Chapel** at the Medical University in Charleston, South Carolina, continues its series of noon-time organ recitals: September 29, Katherine Yates Sloan, with violinist Suzann Maas; October 6, Julia Harlow; October 13, Deborah Bagwell; October 20, Timothy Tikker. For information: 843/577-6604.

**Lindenwood Concerts** (Lindenwood Christian Church, Memphis, Tennessee) has announced its 1998-99 season: October 2, Gershwin celebration, Gary Beard Chorale and Orchestra; November 13, concert for three organs with organists Gary Beard, Dan Miller, and Chris Nemeč; December 5, Christmas Spectacular; February 19, annual "pops" concert; March 15, Anders Paulsson, soprano saxophone, with Chris Nemeč, organ; April 2, Dubois, *Seven Last Words*; May 7, a celebration of sacred music. For information: 901/458-1652.



**Kimball organ, Lewistown Presbyterian Church**

## CONTENTS

### FEATURES

- The Baroque Organ at Elgin:  
A Saga (Cover)  
by Ron Rarick 14
- The "Right" Organ  
Part 2  
by Quentin Regestein & Lois Regestein 17

### NEWS

- Here & There 2, 3, 4, 6  
Appointments 3  
Nunc Dimittis 6  
Carillon News 8

### REVIEWS

- Music for Voices and Organ 8  
New Recordings 10  
New Organ Music 13

### NEW ORGANS

- 19

### CALENDAR

- 21

### ORGAN RECITALS

- 23

### CLASSIFIED ADVERTISING

- 25

Editor

JEROME BUTERA

Associate Editor

WESLEY VOS

Contributing Editors

LARRY PALMER  
Harpsichord

JAMES McCRAE  
Choral Music

HERBERT L. HUESTIS

The Diapason Online—

OrganNet Report

Osiris Organ Archive

<http://osiris.wu-wien.ac.at/earlym-l/organs>

"Organ Links" file may be requested from:

e-mail: 70771.1047@compuserve.com

BRIAN SWAGER

Carillon

THE DIAPASON (ISSN 0012-2378) is published monthly by Scranton Gillette Communications, Inc., 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016-2282. Phone (847) 298-6622. Fax (847) 390-0408. Telex: 206041 MSG RLY.

Subscriptions: 1 yr. \$20; 2 yr. \$30; 3 yr. \$40 (United States and U.S. Possessions). Foreign subscriptions: 1 yr. \$30; 2 yr. \$45; 3 yr. \$65. Single copies \$6 (U.S.A.); \$8 (foreign).

Back issues over one year old are available only from The Organ Historical Society, Inc., P.O. Box 26811, Richmond, VA 23261, which can supply information on availabilities and prices.

Periodical postage paid at Des Plaines, IL and additional mailing offices. POSTMASTER: Send address changes to THE DIAPASON, 380 E. Northwest Highway, Suite 200, Des Plaines, IL 60016.

Routine items for publication must be received six weeks in advance of the month of issue. For advertising copy, the closing date is the 1st. Prospective contributors of articles should request a style sheet. Unsolicited reviews cannot be accepted.

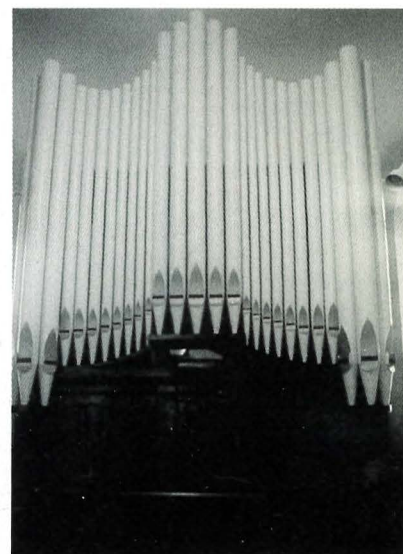
This journal is indexed in the *The Music Index*, annotated in *Music Article Guide*, and abstracted in *RILM Abstracts*.

Copyright ©1998. PRINTED IN THE U.S.A.

No portion of the contents of this issue may be reproduced in any form without the specific written permission of the Editor, except that libraries are authorized to make photocopies of the material contained herein for the purpose of course reserve reading at the rate of one copy for every fifteen students. Such copies may be reused for other courses or for the same course offered subsequently.



**Hinners organ, Fairview Reformed Church**



**Hinners organ, Ipava Presbyterian Church**

**The Western Illinois University AGO chapter** presents its second annual series of concerts on historic organs in rural West-Central Illinois. Held during the popular Spoon River Scenic Drive, the programs take place in three of the state's oldest churches: Ipava Presbyterian Church, 1904 two-manual, nine-stop Hinners tracker organ; Lewistown Presbyterian Church (1908 Kimball, II/15); and Fairview Reformed Church (1910 Hinners, II/17). The schedule includes: October 3, 3 pm, Maribeth Killey at Lewistown; 5 pm Hugh McHarry at Fairview; October 4, 2 pm, the Choir of First Presbyterian Church, Macomb,

and 4 pm, Anita E. Werling, both at Lewistown; October 10, 3 pm, Tina Hinners Vernor at Ipava; 5 pm, Hugh McHarry at Fairview; October 11, 4 pm, WIU organ students at Lewistown; 6 pm, Community Hymn Sing at Fairview. For information: Hugh McHarry, 309/543-2411.

**Brussels International Organ Week** takes place October 18-25, sponsored by the Organ Circle of Brussels. The schedule includes two midday recitals in the Brussels Cathedral, five evening concerts, one "organ day" with three concerts in St. Peter's Church in

Jette (100th anniversary of the Van Bever organ) and two in Our Lady's Church in Laeken. Recitalists include Jozef Sluys, Pieter van Dijk, Massimo Noretto, Jaroslav Tuma, Martin Haselböck, Ludger Lohmann, André Isoir, John Scott Whiteley, Paul Dean, and Jean-Claude Zehnder.

**Eastern Michigan University** (Ypsilanti) will present an Improvisation Symposium November 5-7, with the theme "Viennese Classical Style." Presenters William Porter, Marianne Ploger, Dady Mehta, and Sharon Robertson will lead sessions on Viennese-Classical improvisation, figuration, cadenzas, modulation, as well as Viennese cultural context. Keyboard instruments featured include: Wilkins & Newhall 1844 Boston square piano, Keith Hill harpsichords, Joel Speerstra Frederic-style clavichord, Gabriel Kney organ, and Steinway pianos. For information: Pamela Ruiter-Feenstra, Eastern Michigan University, 310 Alexander, Ypsilanti, MI 48197; ph 734/487-1314; fax 734/487-6939; e-mail: pruiterrf@online.emich.edu

**The Organ Historical Society** invites applications for grants to conduct research in the OHS's American Organ Archives library in Princeton, New Jersey. The grants, for up to \$1,000, are to help defray expenses of travel and housing while using the library. Research topics must deal with American organ builders and their instruments. Founded in 1956, the American Organ Archives includes books, monographs, and dissertations on organ music and history, complete runs of many 19th-century American music periodicals, a large collection of organ periodicals from all countries, the business records of numerous American organ builders, as well as other published materials and memorabilia on the organ. The collection is housed in Talbott Library, Westminster Choir College (Rider University), Princeton, New Jersey. Deadline for applications is January 1, 1999; send to Lynn Edwards, Chair, OHS Archives Research Grants Committee, 185 N. Poland Rd., Conway, MA 01341; 413/527-7664.

**First Presbyterian Church** of Ottumwa, Iowa, will hold the finals of its 27th annual Undergraduate Organ Competition on March 21, 1999. The deadline for preliminary tapes is January 20. Contestants must be full-time students, currently studying organ. Awards include \$800 first prize, \$400 second prize, and three \$100 honorable mentions. The winner will return to the church for a recital, with all expenses paid. For information: First Presbyterian Church, P.O. Box 733, Ottumwa, IA 52501; ph 515/684-8057.

First place winner of the 1998 competition is **Christopher Pankratz**, from Sheffield Lake, Ohio. He is a 1998 graduate of Oberlin College, having studied with David Boe. Second prize went to Thomas Joyce of Great Britain, also a 1998 graduate of Oberlin as a student of Haskell Thomson. Honorable Mentions went to Rose Van Mersbergen (Northwestern College), Andrew Peters (St. Olaf College), and Christa Miller (University of Houston). Judges included Naomi Rowley, Carl Moehlman, and James Higdon.

**The American Boychoir** performed in a gala benefit celebrating its 60th anniversary last May. Held at Princeton's McCarter Theatre, the concert featured trumpet player Wynton Marsalis in addition to the world premiere of a work by Libby Larsen, *Reasons for Loving the Harmonica*. The American Boychoir traveled to Germany in July to sing at the Schleswig-Holstein Musik Festival. The American Boychoir School will again play host to almost 100 choral directors and musicians from across the country for the 11th annual National Choral Conference September 24-26. Guest conductor Doreen Rao will focus on training techniques for girls' and boys' voices, and will present repertoire for all levels of treble choirs. The con-



**Curtis Organ Restoration Society benefit recital: (l to r) Peter Richard Conte, Bruce Shultz, Dorothy Papadakos, Ken Cowan, Scott Foppiano, Russell Jackson, Harry Wilkinson.**

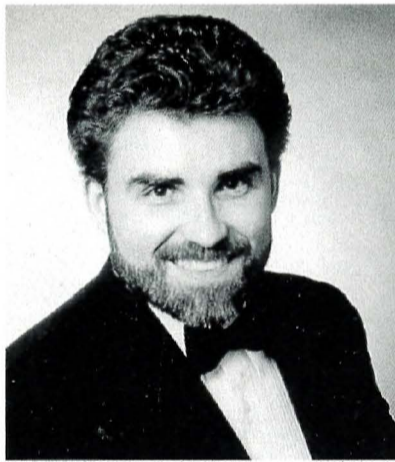
A benefit recital for the **Curtis Organ Restoration Society** was recently held at Girard College Chapel in Philadelphia (Skinner's opus 872). Artists volunteered their performances to raise funds for the restoration of the Curtis Sesqui Centennial Exposition Organ (Austin opus 1416, IV/161), located at the University

of Pennsylvania's Irvine Auditorium in Philadelphia. Michael Barone served as emcee. Donations will be gratefully received by the Society. For information: CORŚ, P.O. Box 42464, Philadelphia, PA 19101. See the mighty Curtis Organ on the Society's web site: [www.upenn.edu/curtisorgan/](http://www.upenn.edu/curtisorgan/)

ference will include masterclasses and workshops, along with open rehearsals of the American Boychoir led by Ms. Rao and music director James Litton. For information: Nancy Plum, 609/924-5858, ext 37.

**The Choir of Men and Boys of Christ Church Cathedral**, Indianapolis, Indiana, toured England and Ireland this past summer, July 21-August 11. Under the direction of Frederick Burgomaster, the choir sang daily services at Ely Cathedral, Truro Cathedral, St. Paul's Cathedral, and Christ Church Cathedral (Dublin), as well as evensong in the parish churches of St. Ives and Crudwell.

## Appointments



**F. Allen Artz**

**F. Allen Artz, III** has been appointed Organist/Director of Music at Our Lady of Sorrows (RC) Parish in South Orange, New Jersey, where he will play the church's 1986 Schantz organ of 53 ranks for five weekend masses, direct the Parish Choir and Contemporary Ensemble, and begin a Children's Choir (the St. Cecilia Singers) in the style of English boy choirs. Artz leaves positions at the Basilica Cathedral of the Sacred Heart in Newark, where he served as Associate Director of Music/Organist since 1993 and at St. John's Lutheran Church, Bloomfield. He continues to teach full-time at the Far Brook School, Short Hills, an independent progressive (N-8) school, where he serves as Director of Music. Artz received the BS in music education at Elizabethtown College (Pennsylvania) where he was an organ student of Carl Shull, and the MA in organ performance at Montclair (NJ)

of Pennsylvania's Irvine Auditorium in Philadelphia. Michael Barone served as emcee. Donations will be gratefully received by the Society. For information: CORŚ, P.O. Box 42464, Philadelphia, PA 19101. See the mighty Curtis Organ on the Society's web site: [www.upenn.edu/curtisorgan/](http://www.upenn.edu/curtisorgan/)

State University where he studied with Jon Gillock. He has presented workshops in psalmody at the 1993 Newark Regional and the 1996 NYC National AGO conventions. An executive board member of the Metro NJ AGO chapter, he has been a choral clinician for adult and children's choirs, and has presented numerous organ recitals in the Northeast and in England.



**Janet Kraybill**

**Janet Kraybill** has been appointed Principal Organist and Worship Specialist at the World Headquarters of the Reorganized Church of Jesus Christ of Latter Day Saints in Independence, Missouri. She succeeds John Obetz who retires this month. Kraybill has served for five years as one of 25 staff organists at the RLDS Headquarters, and was Organist/Assistant Director of Music at Colonial Presbyterian Church in Kansas City. Her debut recital will be in the Temple on October 24. In her new position she will perform organ recitals and demonstrations at the Auditorium (Aeolian-Skinner, 113 ranks, 6,000+ pipes) and Temple (Casavant, 102 ranks, 5,685 pipes). She will also participate in special worship services and conferences, and serve as a worship resource for congregations of the church. Kraybill holds the MMus from Kansas State University, and is completing the DMA at the Conservatory of Music-University of Missouri at Kansas City. She holds the AGO Colleague certificate and twice won the Greater Kansas City AGO Young Organists' Competition (1994 and 1996). She has been a piano instructor for Missouri Western College in St. Joseph, and Avila College in Kansas City.

**Brenda Lynne Leach** has been appointed Music Director/Conductor of the Lowell Philharmonic Orchestra in Massachusetts. Dr. Leach has pursued



**Brenda Lynne Leach**

postgraduate studies with conductor Alexander Polishchuk of the St. Petersburg Conservatory at various extended periods for the past several years. She has been a participant in the "Peter the Great Orchestral Masterclasses" in St. Petersburg, Russia, where she conducted the Hermitage Symphony Orchestra in the Catherine the Great Theater of The Hermitage. Dr. Leach continues as Director of Choral Music, Harvard University, the Divinity School; Conductor of the Boston "Coro de Camera"; and Director of Music and Organist at First and Second Unitarian Church in Boston. She is represented by JM Artist Management, 732/747-5227.



**Edward A. Moore**

**Edward A. Moore** has been appointed Visiting Assistant Professor of Music at the University of Iowa School of Music for the Fall semester 1998, while Professor Delbert Disselhorst is on a sabbatical leave. He will teach organ lessons and an organ literature course on 19th-century German repertoire. Moore continues as Director of Music at St. Andrew Presbyterian Church in Iowa City, where he oversees a graded program of nine choral, handbell, and brass ensembles. He is completing the DMA degree at the Eastman School of Music, where his doctoral project is on the organ works of the 19th-century German organist and composer Heinrich Reimann.

**C.P.W. van Oostenbrugge** has been appointed President of Flentrop Orgelbouw B.V., Zaandam, Holland, succeeding **J.A. Steketee**. Mr. Steketee will stay on as president of Flentrop Beheer B.V. At the same time **E.M. Lustig** has been appointed vice-president. Mr. van Oostenbrugge has a considerable service record with Flentrop, where he first started in 1969 and gained experience in all aspects of organbuilding. Mr. Steketee has worked for Flentrop for 39 years and has been president since 1976.

## Here & There

Under the direction of **John Ayer**, the **Memphis Boychoir and Memphis Chamber Choir** announce the release of their eighth CD recording, *In Every Corner Sing!* The choirs are accompanied by the Memphis Pro Arte Chamber Orchestra and organists

If you do not express your own original ideas, if you do not listen to your own being, you will have betrayed yourself. Also, you will have betrayed your community in failing to make your contribution.

Rollo May

**SCHOENSTEIN & Co.**  
EST. 1877

**ORGAN BUILDERS**  
3101 TWENTIETH STREET  
SAN FRANCISCO, CA 94110  
(415) MISSION 7-5132

DEDICATED TO EXPANDING  
THE TONAL COLOR  
AND DYNAMIC RANGE  
OF THE PIPE ORGAN

"The Schoenstein instrument at Bishop Spencer Place [Kansas City, Missouri] is truly beautiful. I keep finding myself amazed by the richness of tonal color and the versatility of its design for a room of such small proportions. It is a joy both to practice and to perform on!"

Stephan Casurella  
Organist



John Ayer

Diane Meredith Belcher and Frederick Hohman. The program includes works of Britten, Casals, Hancock, Howells, Ireland, Langlais, Messiaen, Parry, Pinkham, Rorem, Tavener, V. Williams, and others. A special feature of the recording is a work by Carlyle Sharpe for brass and organ, *Confitemini Domino*, which was premiered at the Denver AGO convention last June, performed by Ms. Belcher with Mr. Ayer conducting. For information: Pro Organo, P.O. Box 8338, South Bend, IN 46660-8338.

**John Brock** is featured on a new recording, *Hugo Distler Complete Organ Works*, on the Calcante label (CD 022). In addition to the Distler works, the program includes music of Scheidt, Buxtehude, and Bach, performed on Brombaugh organs at Central Lutheran Church, Eugene, Oregon, and Christ Church Parish, Tacoma, Washington. Special price for the 2-CD set is \$15; for information: Calcante Recordings, 209 Eastern Heights Dr., Ithaca, NY 14850-6303; ph/fax 607/273-3675.

**Thomas Donahue** is the author of the book, *Gerhard Brunzema: His Work and Influence*. The book documents the work of organbuilder Brunzema (1927-1992) focussing on the organs he built, and how his instruments and his approach to organbuilding influenced the organ world. Divided into two parts, Part I contains essays by people who knew Brunzema and his work, and documents his skill both in the restoration of historical organs in Europe as well as building new organs. Also included in this section are two musical compositions in his memory by Gerhard Krapf and Barrie Cabena. Part II details the organs during three phases of his career: in Germany (1954-71) with his partner Jürgen Ahrend; in Québec, Canada (1972-79) with Casavant Frères; and in Ontario (1980-92) in his own workshop. Contained in this section is a complete listing of all the organs he built, descriptions of 70 organs, and the complete documentation of one of his instruments. Also included are three articles by Brunzema, proposals for organs that were never built, an annotated discogra-

phy, a listing of the published photographs of his organs, videography, bibliography, indexes of organs by location and size, as well as 16 black and white photos and 41 line drawings. Thomas Donahue is the author of *The Modern Classical Organ* as well as several articles on organs. In 1997 he completed *Brunzema in Ontario*, a recording of one of Brunzema's organs, released on the Calcante label.

**Frank Ferko** performs his work, *The Hildegard Organ Cycle*, at St. Procopius Abbey in Lisle, Illinois, on September 16 at 8 pm, as part of a Hildegard Festival at Illinois Benedictine University. Ferko was the subject of a feature article, "Portrait of composer Frank Ferko and his Hildegard works," by Marcia Van Oyen in the June 1998 issue of THE DIAPASON. The complete Hildegard cycle will also be performed by Timothy Robson at Farimount Presbyterian Church in Cleveland, Ohio, on September 27 at 4 pm.

**Aleksandr Kirillov**, a sophomore at St. George's High School in Spokane, Washington, played a recital at the Cathedral of Our Lady of Lourdes in Spokane on June 14. A native of Moscow, Russia, Kirillov emigrated with his family from Moscow to Spokane in November, 1994. An organ student of cathedral organist James E. Barrett, he is a member of the Spokane AGO chapter, holds the Service Playing Certificate, performed on the recording *Spokane Organists Unlimited*, and participated in the Spokane component of the World's Largest Organ Recital. His recent recital included works of Couperin, Bach, Mendelssohn, and Krebs.

Works of **Dan Locklair** have received recent premieres. *Venite* (for SSA choir, piano and bells), commissioned by the Greensboro Youth Chorus in honor of its 10th anniversary, was premiered on May 16 at Christ United Methodist Church, Greensboro, North Carolina. *Windows of Comfort, Organbook II* was performed by American organist Robert Plimpton at Redeemer Church, Jerusalem, Israel. Locklair was in residence at the Cincinnati Conservatory of Music March 6-8. He addressed composition majors and his works were performed.



John Obetz

**John Obetz** is featured on his fifth CD recording, *Best of the Auditorium Organ*, on the RBW label (RBWCD010). The CD includes 11 archival recordings which were included in Obetz's nationally broadcast weekly radio program on the 111-rank Aeolian-Skinner organ in the Conference Center of the RLDS Auditorium in Independence, Missouri. The program includes works of Alain, Bach, Franck, Guilman, Langlais, Purcell, Reger, Sowerby, Thomson, and Vaughan Williams. The new release, as well as other Obetz recordings, are available from Gothic Records (1-800/735-4720), Herald House Publishing (1-800/767-8181), Classical Westport (1-800/699-5894), Tower Records, and Barnes & Noble.

**Pierre Pincemaille** is featured on a new recording on the Cavallé-Coll organ at the Cathedral of St. Denis, Paris, France. The program includes the Symphony No. 2 and Second Suite of Fantaisie Pieces by Louis Vierne. Available for \$14.98 (+ \$2.50 shipping) from the Organ Historical Society, 804/353-9266.

**Christian Robert** is featured on a new recording, *Léonce de Saint-Martin—Organiste de Notre-Dame de Paris (1937-1954)*. The program includes 13 works by L. de Saint-Martin, performed at the Cathedral of St. André in Bordeaux. For information: Amis de L. de Saint-Martin, 39 avenue Mozart, 75016 Paris, France.

**Anita Eggert Werling**, professor of music at Western Illinois University, Macomb, was organ clinician for the Pine Mountain Music Festival in Michigan's Upper Peninsula, June 25-30. She presented five workshops for church organists at St. Joseph's Catholic Church in Lake Linden, and played a recital at Trinity Episcopal Church in Houghton. Workshop topics included new repertoire, organ techniques, ornamentation, creative hymn playing, and the Brahms chorale preludes.



Carol Williams

**Carol Williams** recently completed her annual tour in the UK. In the south she performed at Portsmouth's Anglican Cathedral on the restored Nicholson organ, at a Victorian church in the heart of Hampshire's New Forest at East Boldre, at Woking's Christ Church (Hunter organ), and at the historic Church of St. Lawrence Jewry in London. In the north Williams gave recitals at Nottingham's Albert Hall (Binns organ) and as part of the Kelvingrove Organ Series in Glasgow (Lewis organ), before returning to the USA for a concert at Washington National Cathedral. Plans for the summer of 1999 include concerts at St. John's Smith Square, Chelmsford Cathedral, Rochester Cathedral, and St. Stephen Wallbrook.

**The 130-voice Senior Choir of the Bryn Mawr Presbyterian Church** has released its second recording, *Sing to the Lord*. Under the direction of Jeffrey Brillhart, this performance commemorates the 25th anniversary of Bryn Mawr Presbyterian's Fine Arts Program and Vespers Series with a choral retrospective of works performed by the choir with orchestra over the past 25 years. Included are portions of the Requiems of Brahms, Durufle, and Mozart, as well as Brahms' *Alto Rhapsody*, Haydn's *Creation*, Berlioz's *Te Deum*, and Mendelssohn's *Elijah*. CDs may be ordered for \$16 and cassette tapes for \$15 (add \$2 per CD or tape for shipping and handling) from: Fine Arts Department, Bryn Mawr Presbyterian Church, 625 Montgomery Ave., Bryn Mawr, PA 19010.

**JAV Recordings** continues its documentary series, "Great Organ Builders of America: A Retrospective." Releases include JAV 109, Peter Stoltzfus, St. Mark's Church; JAV 105, Erik Wm. Suter, St. John Evangelical Lutheran Church; JAV 104, Timothy Smith,

► page 6

**27th ANNUAL UNDERGRADUATE ORGAN COMPETITION**

**First Presbyterian Church  
Ottumwa, IA**

**Sunday, March 21, 1999**

For application/information:  
Competition '99  
P. O. Box 733  
Ottumwa, IA 52501

**Deadline:** January 20, 1999

Send a copy of THE DIAPASON to a friend: Editor, THE DIAPASON, 380 E. Northwest Hwy., Des Plaines, IL 60016; or fax 847/390-0408.

**UNIVERSITY OF MICHIGAN FORUM**

**38th Conference on Organ Music**  
Oct. 11-13, 1998

Guests: Daniel Pinkham, Irene Greulich, Paul Collins, Thomas Trotter  
Information from Marilyn Mason  
734-764-2500, FAX: 734-763-5097, or mamstein@umich.edu

**Historic Tour XXXIX to Italy: Music and Mosaics**  
May 3-13, 1999

Information from "Dan" at Regency Travel,  
209 S. State, Ann Arbor, MI 48104  
Phones: 1-800-223-6122, 734-665-6122

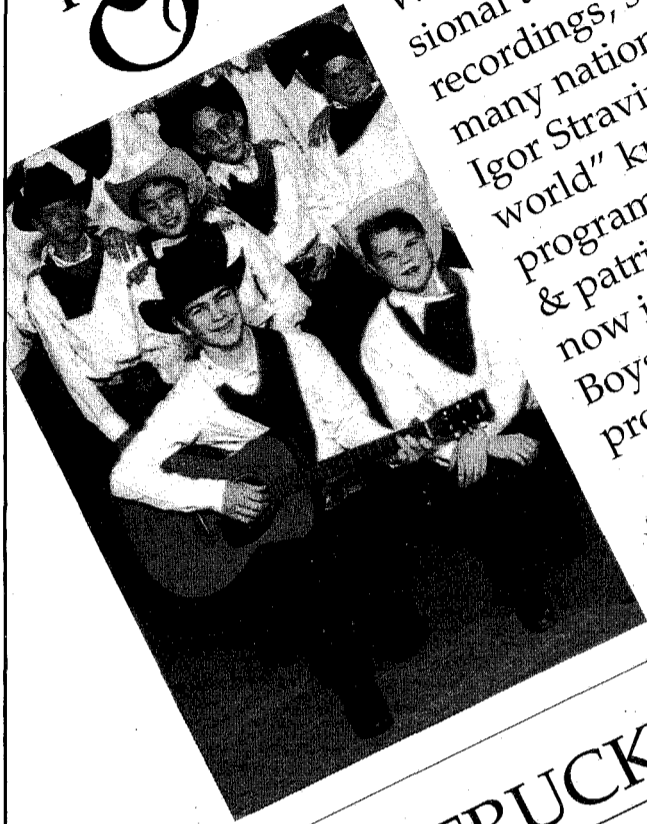
**21st International Institute of Organ & Church Music**  
June 25, 26, 1999

**Historic Tour XL to North Germany and the Organs of Schnitger**  
August 3-13, 1999

Information from "Gloria" at Conlin Travel  
PO Box 1207, Ann Arbor, MI 48106,  
1-800-426-6546, 734-677-0900, FAX 734-677-0901

For Sale: *Hommage A Langlais* \$30.00  
*Reflections: 1947-1997* (includes CD) \$50.00  
Information from Marilyn Mason

# The Texas Boys Choir



With over a half century of professional touring, over thirty commercial recordings, several Grammy Awards, and many national television appearances, and Igor Stravinsky described as "the best boys choir in the world" knows how to entertain. They do it with highly varied programs including their trademark songs of the American west & patriotic songs. Traditionally a choir of trebles, the ensemble now includes the changed voices of older students from The Texas Boys Choir School, greatly expanding the scope of the choir's programming.

"A well-deserved standing ovation for the Texas Boys Choir and their magnificent men." (The Graham Leader)

Two great choral ensembles:  
distinctively American,  
universally appealing

## PHILLIP TRUCKENBROD CONCERT ARTISTS

[www.concertartists.com](http://www.concertartists.com)  
PO Box 331060, West Hartford CT 06133-1060 USA • Email: [email@concertartists.com](mailto:email@concertartists.com)  
Telephone USA (860) 560-7800 • Fax USA (860) 560-7788  
Raymond Albright • John P. Higgins • Charles Miller • Phillip Truckenbrod

Traditional American Negro spirituals immaculately sung by a group of conservatory trained professional singers who are exceptional communicators—their performances are captivating and totally engrossing, always involving the audience emotionally. They have toured throughout the country, drawing reactions like this from an audience member in Champaign, Illinois, "I was, literally, brought in tears...The beauty, power and intelligence of those voices caught me unaware...it just grabbed me by the seat of my emotions and sent me soaring."

"Their tone is beautiful, their ensemble elegant; their spirit is strong and true." (The Boston Globe)



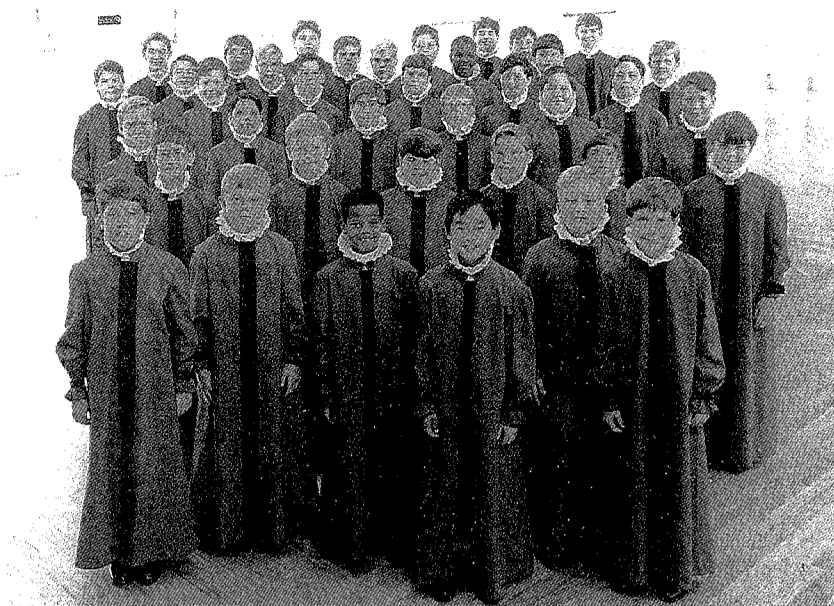
## New England Spiritual Ensemble

Huntington Seminary and Marquand Chapel; JAV 103, Walter Hilse, St. Paul's Chapel; JAV 102, Richard Morgan, St. Peter's Church; and JAV 101, Peter Stoltzfus, Trinity Church on the Green, featuring organs by the Skinner Organ Company and its successor the Aeolian-Skinner Organ Company. For information: JAV Recordings, Inc., P.O. Box 402, Hotchkiss, CO 81419; 1-888/572-2242.

September 1 marks the 50th anniversary of **C.F. Peters Corporation**, New York City. The company traces its origins to the "Bureau de Musique" founded in 1800 at Leipzig by Franz Anton Hoffmeister and Ambrosius Kuehnel. The publishing house was sold in 1814 to Carl Friedrich Peters who renamed it "Bureau de Musique C.F. Peters." One of the Bureau's earliest notable achievements was the publication of the first complete edition of J.S. Bach's clavier works. This was followed at mid-century by the first complete edition of Bach's organ works. The familiar light green covered "Edition Peters" publications began in 1867 using a newly mechanized lithographic press and machine-made paper, which allowed very large quantities to be printed at greatly reduced costs. After disruptions during the Second World War, Walter Hinrichsen, son of the sixth owner of the firm, established in 1948 the U.S. branch of the company in New York. It continues there today under the direction of Nicholas Riddle. For information: Don Gillespie, C.F. Peters Corp., 373 Park Avenue South, New York, NY 10016; 212/686-4147.

**New Song Publications**, based in Milwaukee, Wisconsin, produces original hymns for vocal soloists and choirs, along with sheet music, fresh arrangements of traditional Christmas carols, and a line of manuscript products for composers. Recent releases include five arrangements of sacred instrumental music for brass quartet, two arrangements for solo instruments with piano accompaniment, the first three volumes of a new series entitled *A Treasury of Sacred Solos*, and *Christmas Bells Are Ringing* for piano. To place an order or for more information: 800/829-8780; fax 414/466-5155.

Phillip Truckenbrod Concert Artists has announced representation of **The Texas Boys Choir**. The choir has been touring professionally for over 50 years, and operates its own school in Fort Worth, Texas. Jerry M. Bierschenk is current Artistic Director. Among the innovations Mr. Bierschenk has installed is the addition of changed voices to the



The Texas Boys Choir

treble choir, and expansion of the school to accommodate high school students. The choir has made over 30 commercial recordings, two of which have won Grammy Awards, and has appeared on all major American television networks and on television and radio around the world. Touring programs include the choir's trademark songs of the American west, as well as works for treble choir, the "Young Men's Ensemble" of changed voices, and SATB works for the entire choir. The Texas Boys Choir makes at least one national, regional, or international tour per year, plus one tour within Texas.

**C.B. Fisk** has completed their opus 110 at Yokohama Minato Mirai Hall. The hall is part of a new complex in Yokohama which includes a hotel, three office towers, a shopping mall, many restaurants, a subway stop, and two concert halls. The specification provides the tonal colors necessary for a broad range of organ music and to balance a full symphony orchestra. Pipes are scaled large with wind pressures from 3½ to 20 inches. The case is of mahogany with accents and carvings in white oak. Facade pipes are of 70% tin, the largest of which is 24' tall, 16' in diameter and weighs over 800 lbs. There are 4,623 pipes in the organ. Special features include the Bombarde division, voiced to put out its utmost but under expression to regulate its volume; a smooth-toned, high-pressure Clarinet in the Tuba division; and an orchestral Celesta, made by Yamaha, in the Positive division. The new hall was opened on June 5 with Kurt Masur and the New York Philharmonic. Jean Boyer will play the first of the inaugural organ recitals on Sep-

tember 14, followed by Mary Preston on October 17, and Hatsumi Miura on February 12, 1999.

A new web site ([www.pipeorgans.com](http://www.pipeorgans.com)) is devoted to all aspects of pipe organ restoration and enhancement. Largely a how-to guide, the site offers information and tools for church organ committees hoping to save their pipe organs. The site profiles recently rebuilt and upgraded pipe organs across the country, providing a directory of builders and offering names and phone numbers of church organists and organ committees who have experience in organ restoration and fund raising. In addition, the site features an expanding on-line dialogue among pipe organ enthusiasts, including a forum on how modern pipe organs are used in contemporary church music programs. Peterson Electro-Musical Products, Inc., is sponsor of the web site.

**Allen Organ Company** held its national Dealer Sales Seminar on May 3-5, at which it introduced four smaller Renaissance™ models, R-230, R-250, R-270, and R-330. The Renaissance series includes the ability to have voices changed to new sounds with the use of a CD ROM library of sounds. On the last day of the seminar, the company introduced a new advocate and friend, Diane Bish, who has created her own Signature Series organs. The organs include, among other stops, her "Trompette Angélique," plus decorative console elements and classic wood finishes.

Celebrating its 40th anniversary, **Rodgers Instrument Corporation** honored its dealers and employees with

a series of concerts, events, seminars and new product introductions last May. Capped by a gala Pops Concert featuring noted organists performing with the Oregon Symphony, Portland Mayor Vera Katz read a proclamation declaring June 2 as "Rodgers Instrument Corporation Day." Other performances featured the Portland Symphony Boys Choir, Rodgers Worship Concert Choir and Brooklyn Tabernacle soloists. Organists included Hector Olivera, Don Lewis, John Greene, Dan Miller, Rodney Barbour, Danny Minton, David Petit, and Johnathan Woodby. The "Pops" concert included works of Offenbach, Jongen, Sousa, Ellington, and others, with organists Hector Olivera and Joey DeFrancesco. As part of the celebration the company introduced the new model 795 organ, along with enhancements to the 751, 790 and 960 models.

## Nunc Dimittis

**William Self**, distinguished American church musician, died last April. Born in April, 1906 in North Carolina, his early education took place at The Peabody Conservatory in Baltimore. He later graduated from the New England Conservatory of Music in Boston. He was appointed Organist and Choirmaster of All Saints' Episcopal Church in Worcester, Massachusetts, a post he held for 21 years until his appointment to St. Thomas Church, New York City. Beginning 17 years later, Mr. Self enjoyed a long and varied "retirement," serving, among other churches, the Episcopal parishes of Grace Church, Utica, and Christ Church, Rye. A pupil of Joseph Bonnet, he championed French organ music and Russian choral music in this country. His influence in organbuilding projects was felt in the instruments he designed for such places as St. Thomas Church, Grace Church, and the Worcester Art Museum. Mr. Self's life and works will be remembered with thanksgiving at a Festal Eucharist which will open the 80th academic year of the Choir School of St. Thomas Church. The service will take place at 11 am on September 20. For information: 212/757-7013.

—Gerre Hancock  
Organist and Master of Choristers  
St. Thomas Church

Request a free sample issue of THE DIAPASON for a student, friend, or colleague. Write to the Editor, THE DIAPASON, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016; or FAX 847/390-0408.

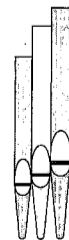
# Willkommen, Bienvenue, Welcome .....!

## At the AIO 1998 Champaign, IL

3. - 7. Oct.

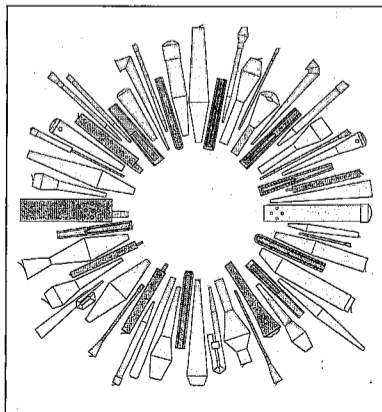
### We'll be there !

## OTTO HEUSS



ORGELTEILE

### Tradition und Fortschritt



GIESECKE + SOHN  
ZUNGENSTIMMEN  
LABIALPFEIFEN

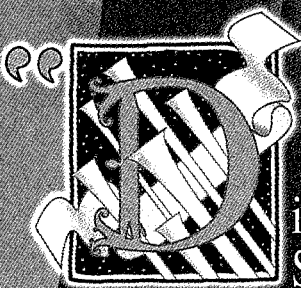
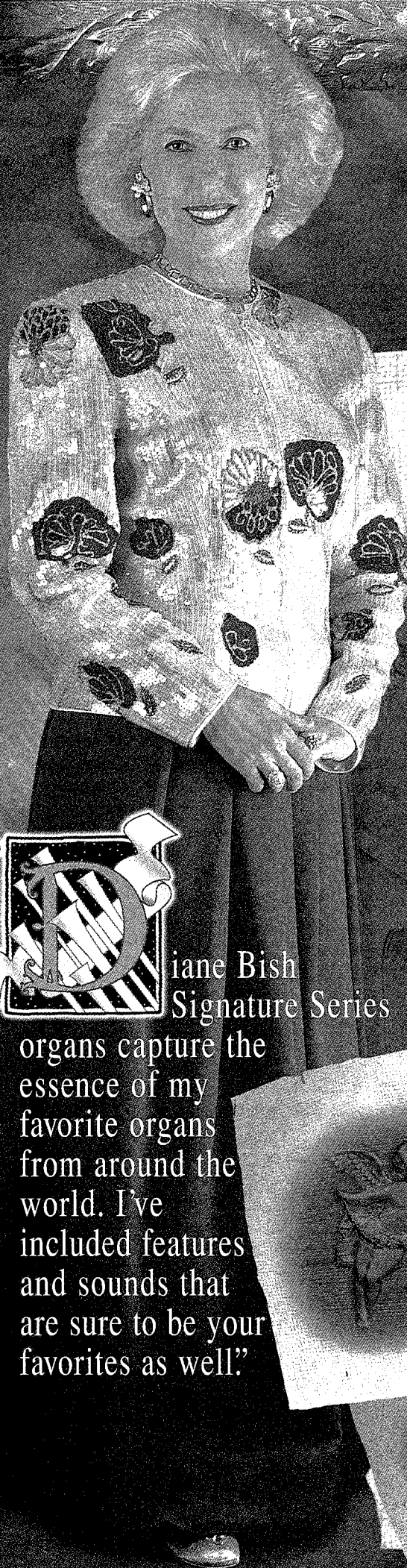
GIESECKE + SOHN  
Box 2054  
37010 Göttingen  
Phone: 05 51 / 7 60 42-3  
Fax: 05 51 / 770 30 13  
E-mail:  
info@Giesecke.mcis.de  
Internet-Address:  
http://www.giesecke.de

OTTO HEUSS  
Box 1162  
35419 Lich.  
Phone: 0 64 04 / 91 6 90  
Fax: 0 64 04 / 91 6 950  
E-mail:  
hallo@ottoheuss.de  
Internet-Address:  
http://www.ottoheuss.de

WITHIN THE FRAMEWORK OF ALLEN'S RENAISSANCE™ TECHNOLOGY



# Masterworks from the First Lady of the Organ



Diane Bish  
Signature Series

organs capture the essence of my favorite organs from around the world. I've included features and sounds that are sure to be your favorites as well."



70 stop  
EDITION

63 stop and 56 stop Editions also available.

*Diane Bish*

Allen organs®

Macungie, Pennsylvania 18062-0036

Call Allen at 610-966-2202 for a free color brochure including Diane's special stoplists.

Tel: 610-966-2202 • Fax: 610-965-3098 • E-mail: aosales@allenorgan.com • Website: www.allenorgan.com

## Carillon News

by Brian Swager

### Nunc Dimittis Herman Bergink 1924-1997

Herman Bergink was born May 15, 1924 in Enschede, The Netherlands, where he became a church organist at the age of 13. He studied organ with Adriaan C. Schuurman, and later studied both piano and organ with Dick Van Wilgenbrug. He obtained his diploma in organ and choir training at the Utrecht Conservatory of Music, Church Music School. It was in his hometown that he was briefly introduced to the carillon.

In 1968, Herman became Provincial Carillonneur of the Netherlands Centennial Carillon, in Victoria, BC. Herman was instrumental in raising money to have the carillon built, having obtained donations from the Dutch Community of British Columbia. He held the post of Provincial Carillonneur until his retirement in 1992, the same year in which he was knighted by the Queen of The Netherlands into the Order of Orange-Nassau. Upon his retirement from the Netherlands Centennial Carillon, he was named Carillonneur Emeritus. Herman passed away on 6 November 1997 after a lengthy illness.

As for reminiscences, Herman and I go back to 1984, when I met him at a Royal Canadian College of Organists luncheon. He kept going on about the carillon, and I had no idea what he was talking about. After a while, I gave in and went to watch him play a Sunday recital, and after I got over the fear of heights, I knew that I had to learn to play the instrument. I studied with him for several years. Our relationship was stormy at times, and very loving at times. At one point he insisted that I either give up the organ, or give up the carillon. The organ was my first instrument; I have a bachelor's degree in pipe organ. We somehow made it over that

hurdle, and went on. Herman had the highest regard for Leen 't Hart. Anytime Herman was interviewed by the media, he would bring Leen 't Hart into the conversation. The biography of Herman that is at the base of our tower not only mentions Leen 't Hart, but there is a picture of him there too.

Herman was a true family man. His music was so important, but his family came first. He adored his wife Maria. Herman was a fighter. He survived two heart surgeries, a stroke, and prostate cancer, all over a period of about 20 years. He finally succumbed to leukemia, but not without a long battle. During WW II, as a young man, Herman went underground to Holland, to help Jews escape. He risked his life for his convictions. His strong convictions made him stand up at a Royal Canadian College of Organists annual general meeting, and resign as a member, openly stating that it was because electronic organs were being used for some recitals.

—Rosemary Laing

All who befriended Herman will certainly remember his abiding faith in the telephone. From his den in the family home in Victoria, British Columbia, Canada, then latterly from the bathroom of his new smaller apartment, there he could be found in the early morning hours making telephone calls to all who lived east of him in later time zones. He didn't want to disturb his dear wife, Maria, but delighted in the discount calling patterns of the very early morning. For him it was 6:30 am; for me it was 9:30 am.

In my recollection, and if my files can be believed, I received only one letter from Herman in nearly 30 years; it is handwritten and dated 21 December 1970. A rare treasure indeed! Ah, but he thought enough of his colleagues and friends to call each of us on the telephone four or five times a year out of his concern for our well-being and just to chat.

I first met Herman at the 1969 Yale

Congress, one which I will never forget. President Rusterholz was unable to attend, and I—the Vice-President—was called upon to chair the meeting on rather short notice. Time and tide wait for no one! Especially if it is the person taking the annual photo. I was chasing about trying to locate son Gordon in one of the Yale buildings and arrived just after the photo session was completed. Herman thought enough of the incident to get together with Gordon and me plus eight other very well known stragglers, and take a special photo to allay our collective concern and disappointment. Because he had to mail me a copy of his photo, his accompanying letter was the one to which I just referred. Not only did he send a small snapshot, but also a color enlargement to match the size of the usual Guild photo.

In 1957, Herman, with his wife and family, emigrated from Enschede, The Netherlands, and came to the far northern Ontario community of Cochrane (in its earlier growth years accessible only by rail). He worked selling insurance, and was probably involved in his other calling as a dedicated church musician.

When the new carillon, being presented to the province by a grateful Dutch community there, was installed at Victoria, British Columbia, Herman applied and was accepted as the first Provincial Carillonneur. The original carillon of 49 Petit & Fritsen bells, in a free-standing tower, was augmented later under his guidance when 13 more bells were placed in 1971. Moving into a very pleasant home there to take up his new duties, he also found a position as Organist and Choirmaster of Saint Paul's Church. The back of his business card attests to his dedication to the carillon. "Recitals on the Netherlands Centennial Carillon throughout the year: Sundays at 3 pm. From July to September on Wednesdays at noon and Fridays at 6 pm. Extra recitals on public holidays and during Advent, Christmas, and the New Year seasons. There is an opportunity for the public to witness a recital being played. Please be at the base of the tower 20 minutes before the scheduled recital time."

As with most European musicians who migrate to the carillon, he brought the skills of improvisation with him for his studies with Leen 't Hart and others at the Netherlands Carillon School. He loved introducing the music of his native land into all his programs and did so with fervor and devotion.

He became an Associate member of the Guild around 1968, then Student member and Carillonneur member in 1971, playing his advancement recital at the Springfield, Illinois Congress. He promoted his art rather well, and accepted many invitations to perform as a guest recitalist at carillon festivals across North America.

Following the 1975 congress in California, my wife and I journeyed by car up the scenic Pacific coast and were able to visit with the Berginks in Victoria. Their hospitality was overwhelming and we cherish the memory of that visit. Herman had many flagpoles gracing the front yard of his home, and the place of honor was always reserved for a flag to represent a visitor's country, province, or state. If your arrival to his home was planned in advance, you would be pleasantly surprised, on the approach, to hear bells being played in your honor. Above his front door, the front of the house was graced by a small set of cast bells which could be automatically or manually played to welcome you. The neighborhood, at appropriate times, was regaled with their music throughout the daylight hours.

Many of you will remember Herman's congress visits and the souvenirs he handed out to all in the form of lapel pins or buttons. Some will recall the huge mysterious black leather briefcases he always carried (or lugged). It was his mobile office! Among other things in them, he always carried a heavy recording apparatus in order to tape the various recitalists. Once, I offered my assistance to transport one of these containers before testing its weight. I'm sure it

weighed over 40 pounds! Goodness knows what the other weighed.

Herman had the salesman's "gift of the gab" and could often be overheard at congresses talking to visitors within his range, answering their questions about bells and the Guild with professional ease and total interest in either subject.

In his later years, he suffered from various debilitating illnesses (no doubt brought on by the ravages of deprivation during World War II in his home country) but his cheery outlook was ever present and his bubbly conversations belied any problems whatsoever.

I'll remember him as a fine musician and a dedicated carillonneur, as well as one who loved his family, friends, and colleagues and chose to share his talents, good will, and good humor with all.

Thank you Herman, from all of us.

—James B. Slater

## Music for Voices and Organ

by James McCray

### Christmas: Part 2

I have often thought, says Sir Roger, it happens very well that Christmas should fall out in the Middle of Winter.

Joseph Addison (1672-1719)

Christmas strongly suggests traditions. It is the most nostalgic time of the year and seems to be identified with both sadness and happiness. Some people remember how things were and have such regret at their change that they simply cannot bear it any longer. Yet, for the others, it is a time of great joy which results from the buildup anticipating Christmas.

For church musicians it is a period which everything has led toward, after which there may be a collapse of energy, motivation, and attendance. Christmas Eve generally has full choir participation, a special spirit about the music, and a congregation who embrace it all with enthusiasm. Then the dark days of winter truly take over. But this is a good time for directors to remind their choirs that the darkest part of the night is when the stars shine brightest; so it is with this holiday. Christmas comes during the period of greatest darkness in the year and even though the changes are incremental, the days do start to get longer once again.

This year Christmas Eve is on a Thursday which means that the following Sunday, December 27, will be a time of low attendance. Many of those full, radiant church pews of Thursday night will be deserted on the following Sunday. This is a good time to let the choir have a Sunday off; use soloists to provide the music. The challenge for many will be preparing for Epiphany Sunday music (to be discussed in next month's column which focuses on Epiphany).

Some reminders:

1. Order extra copies of your music since choirs usually swell with extra singers.
2. Line up additional musicians early in the Fall since they will be in great demand on Christmas Eve.
3. Include a simple choral setting (carol?) as part of the music used on Christmas Eve; congregations prefer known tunes/texts so include something that is traditional.
4. Choose your music for Epiphany and put it in the folders very early; there will be little rehearsal time for that Sunday with the New Year's Eve/Day celebrations during typical rehearsal/performance times of Dec. 31-Jan. 3. By having most of that Sunday's music prepared long before Christmas, you have a better chance at not only quality of performance, but also attendance.

► page 10

## AN ORGANIST'S BOOKSHELF



JAN OVERDUIN

### Making Music: Improvisation for Organists

This guide reveals that improvisation is within the grasp of all students, even for those with minimal keyboard skills. The book is organized in a loosely-graded fashion with exercises that are not only simple and useful, but musically satisfying from the very start. Written in an engaging and readable manner, this text works well in both the classroom and the private-study setting.

386075-9

\$29.95

HENRY COLEMAN

### The Church Organist

322100-4

\$19.95

GERRE HANCOCK

### Improvising: How to Master the Art

385881-9

\$24.95

PETER HURFORD

### Making Music on the Organ

816207-3

\$27.95

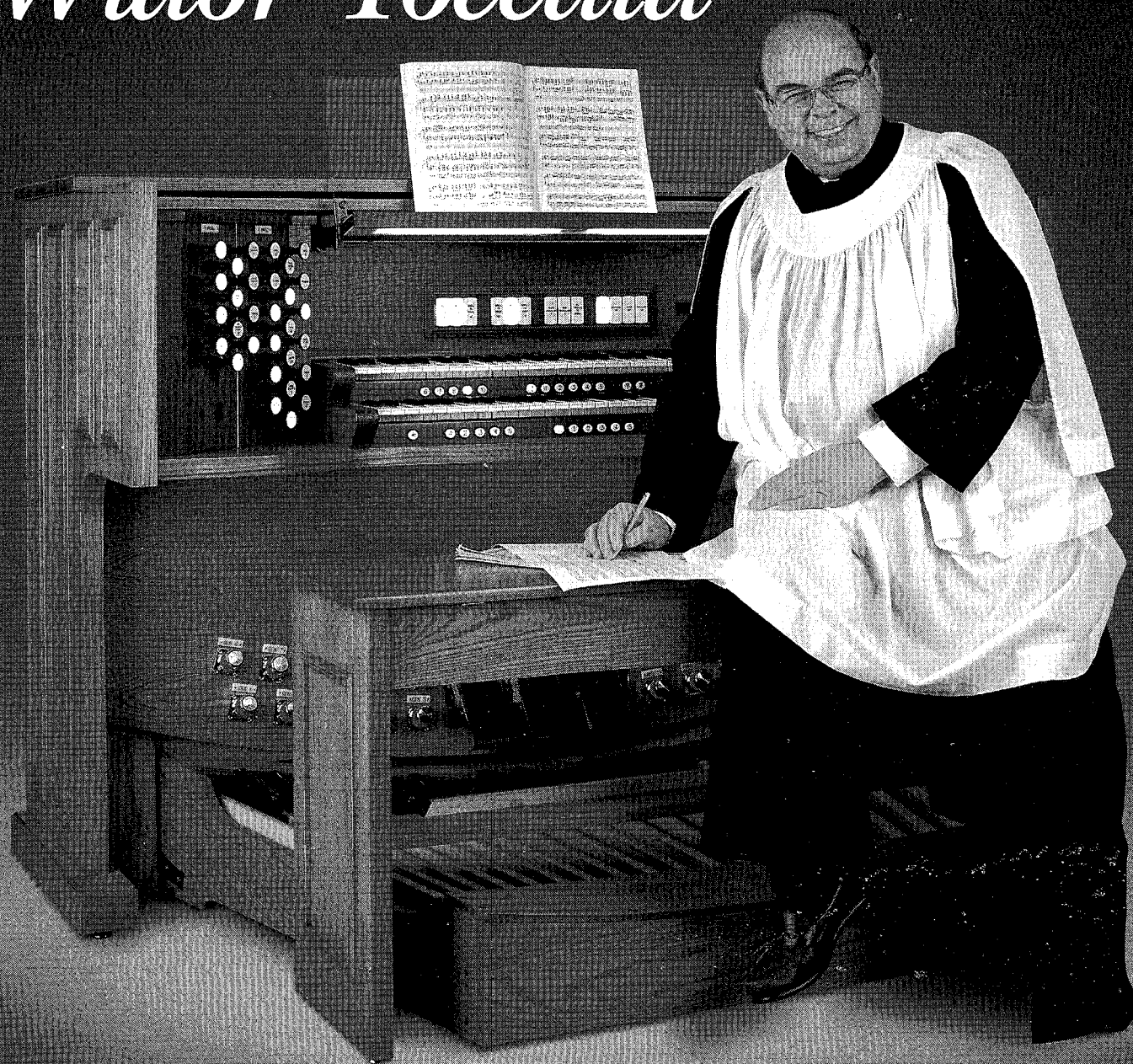
Order from your regular supplier or, if you prefer, directly from the Music Department at the address below. A new catalogue, *Oxford Music for Keyboard*, is also now available.

OXFORD UNIVERSITY PRESS

198 Madison Avenue, New York, NY 10016



# “They loved my *Widor Toccata*”



- Since we got our new Rodgers combination, many people think my playing has improved. We don't really need to tell them that the Rodgers gives me a perfect blend of tradition and technology — the rich warmth of classic pipes and innovative features that bring my music to life. Like multiple tunings, note-by-note voicing, GM/GS MIDI compatibility and Parallel Digital Imaging™.
- With hard work and practice, I think I *have* improved. But just between you and me, I have an unfair advantage...

*Rodgers Simply Sounds Better!*

## RODGERS®

**RODGERS INSTRUMENT CORPORATION**

1300 N.E. 25th Avenue, Hillsboro, Oregon 97124  
(503) 648-4181 • FAX (503) 681-0444

Visit our web site at <http://www.rodgerscorp.com>

A member of the Roland Group

CELEBRATING  
RODGERS  
40  
YEARS

These tips are designed to reduce stress, and clearly, December is a period of greatest stress for church musicians. We have more to do for the church as well as for those other parts of our life (family, social occasions, etc.), so do all you can ahead of time to be prepared! Merry, merry to each of you.

**Shepherd's Carol, Timothy Snyder. SATB unaccompanied, Santa Barbara Music Publishing, SBMP 218. \$1.25 (M).**

Snyder uses sweet harmonies in a modified strophic form to set these six stanzas of a sensitive poem. The text is macaronic (i.e., English and Latin text is used in each stanza), and the music is well crafted to enhance it. Each stanza receives separate treatment such as for solo, women only, men only, or solo section so variety of sound is achieved. This is lovely music that uses limited vocal ranges and some divisi. Highly recommended.

**Thou Child so Wise, Vincent Persichetti. Unison chorus and piano, Elkan-Vogel of Theodore Presser Co., 362-03403 (E).**

Persichetti's setting is to a text by Hilaire Belloc and was originally for solo voice, but its simplicity and style make it most appropriate for chorus. Only two pages in length, it uses an arpeggio accompaniment with subtle, quiet dissonances. The vocal melody is almost like a recitative with repeated notes. Beautiful yet easy for all types of choirs.

**Christmas Fanfare, Dick Averre. SATB, keyboard and optional brass quartet, Coronet of Theodore Presser Co., 392-42167, \$1.30 (M).**

Brass parts are included at the end of the score; their music is easy with brief fanfare flourishes. Harmonies used are very tonal with the keyboard generally doubling the voices. This four-page fanfare is easy and will sound good with small choirs.

**Christmas-Tide, Bob Chilcott. SATB and organ (piano), Oxford University Press, X412, no price given (E).**

Much of this tender setting is in unison with only brief areas of true four-part choral writing. The keyboard provides a gentle accompanimental background as arpeggios beneath the modified strophic verse settings. Charming and easy enough for most types of choirs.

**Lullaby to the Christ Child, arr. George L. Mabry. SATB with guitar and flute (or piano), Roger Dean Publishing of Lorenz, 10/1869R (M).**

This is a Brazilian folk song sung in English and arranged with guitar/flute accompaniment whose parts are included at the end. There are three stanzas with the first two having the same music (SA then TB) with accompaniment. The melody has a folk quality and is easy to sing. This would be particularly useful for a small choir to help balance with the instruments. Very pretty.

**Silent Night, Daron Hagen. SATB, solo cello, and synthesizer or vibraphone, E.C. Schirmer Music Co., No. 5241, \$1.60 (M).**

The traditional melody is disguised and barely hinted at throughout this setting. Using warm "jazz-like" parallel seventh-chords, the music presents an ethereal mood. Only the sopranos sing words, and only part of the time; most of the piece is humming. This is a mood piece and taken from a new Christmas Collection titled *Silent Night*; the collection has nine selections, each published separately. The settings vary using such accompaniments as African rain stick, two solo cello, etc.; delightful and interesting music.

**Joseph Dearest, Joseph Mine, arr. Howard Helvey. SATB and piano four-hands, Beckenhorst Press, Inc., BP1529, \$1.75 (M).**

Following the success of Helvey's four-hand piano and choir work of last season (*Tomorrow Shall Be My Dancing Day*), he returns with a new setting for this season. The choral writing is very easy with very busy piano accompanimental background. There are several stanzas always with the familiar German Carol melody in evidence.

**Hymne de Noel (Christmas Hymn), Leo Delibes (1836-1891). SATB with optional keyboard, Cantate Music Press, no number or price given (M).**

Both French and English performing versions are provided by the editor, Judith Blezzard. Delibes created both accompanied and unaccompanied versions. This work won a Silver Medal at the 1865 Ville de Paris music competitions. The music is homophonic with some divisi; the accompaniment primarily doubles the voices, but also has brief "fills".

**In the Moon of Wintertime, Leland B. Saternen. SATB unaccompanied, Summa Productions of A.M.S.I. (M-).**

A solo or a few sopranos are used in several areas. The solo is sung over a humming choral background. The familiar tune of this Huron Indian Carol (Jesus Ahatonia) is used throughout. Easy and useful music for most types of choirs.

**The Shepherds and Epilogue, Phillip Rhodes. SATB and chamber ensemble, C.F. Peters Corp., 66737a, \$2.75 (D-).**

Taken from his cantata, *On the Morning of Christ's Nativity*, these two movements could be performed separately. The chamber ensemble employs flute, oboe, bassoon, trumpet, harp and small percussion. The style is contemporary with mild dissonances and effective textual setting. The accompaniment has many solo sections and is equal in importance to the choir. Very solid compositional craft with music that is sophisticated yet not overly difficult.

## New Recordings

**Gustav Holst: The Planets. Peter Sykes at Girard College, Philadelphia. Raven OAR-380 (54 min 14 sec); by mail from Organ Historical Society, 804/353-9266 for \$14.98 + \$2.50 for shipping; Visa or MasterCard.**

The art of transcription remains alive and well, despite any of the arguments put forth from time to time. That does not mean *anything* can or should be transcribed, but it isn't hard to discern art from mediocrity. It isn't necessary any longer, as it was in the 1950s, when the purists (an inflammatory word) were categorically against all transcriptions, and the romantics (an inaccurate generalization) were against the purists. What folly. Music is the final muse. Peter Sykes, when it comes to Holst's score to *The Planets*, knows what the muse is saying and goes about transcribing orchestral music to the organ in a most artful way on a large and fabulous E. M. Skinner in an equally fabulous environment. The orchestral Skinner in the Girard College Chapel deserves having played on it what it was designed to do.

Members of the Organ Historical Society were involved in the production of this recording. Their historical interests must have rendered them delightfully hysterical. Sykes takes Holst's score and creates a score that is faithful, plays with tempos and articulation that are faithful, and uses Skinner's sounds in the most meaningful ways imaginable. The organ at Girard is essentially what Skinner left in the early 1930s. Documentation of the organ is provided by Jonathan Ambrosino and included in the CD booklet.

There is little point in reporting about all seven planets (Holst left out Earth, and Pluto hadn't been discovered yet), but suffice it to say that what Holst did in the orchestration is reflected well in the organ sounds. Check out the trio of Jupiter, where the sound of the Solo French Horn leading into a crescendo is nearly enough to make Fox leap from the grave shouting "my little chickadee." The Neptune movement where the chorus enters in Holst's score is tantalizing in its organ color. The organ is in first-class mechanical and tonal shape and the microphones are superbly placed for maximum excitement and clarity. Go get it, turn down the lights and turn up the amplifier. You'll love it.

**Double Forte! with David Higgs and Todd Wilson at the organs of the National City Christian Church, Washington, DC; Delos DE 3175; 1hr 4min; Delos International 213-962-2626.**

Saint-Saëns, *Danse Macabre*; Wagner, *Ride of the Valkyries*; Hampton, *Alexander Variations*; Mozart, *Adagio and Fugue in C minor* (K. 546 and 426), *Fantasia in F minor*, K. 594; J. C. Bach, *Sonata No. 3 in F, Allegro*.

Duo ensembles emerge from time to time, and here we have ("surprise!") the Todd and David show at National City Christian's 141-rank Möller, and what a show it is! The recording begins with Saint-Saëns' *Danse Macabre* tone poem transcribed for two performers by Clarence Dickinson and Charlotte Mathewson Lockwood (later Garden). It continues with Wagner's *Ride of the Valkyries* (Anna Russell would surely approve of the big trumpet's "Hiya-ta-ho!"), again transcribed by Dickinson and Garden. Both pieces display impeccable ensemble, fine phrasing, and a great deal of fun. More, more!

The centerpiece of this recording is the late Calvin Hampton's *The Alexander Variations*, a work commissioned by Grace Cathedral, San Francisco, in honor of the donors of that cathedral's famous Aeolian Skinner. The variations reflect a number of different styles of organ literature. Hampton was often fond of making "paraphrases" of various composers' styles. This is a work worth noticing, and bears repetition, the obvious limitation being if one has two organs in one room. The orchestral sounds of the organ are used well and the sounds are most pleasing.

Throughout the recording the Wilson/Higgs team plays in nearly perfect ensemble, uses the massive instrument to its best advantage and enjoys a fine engineering of the recording. For this reviewer the downside is the remainder of the disk, the three Mozart pieces and the J. C. Bach work. It's not the playing, but the organ. These works are out of character with the large scales and articulate high-pressure sounds. One is led to plead with the artists, with whom there is little to criticize, to record these pieces in a venue where they can employ incisive, low-pressure sounds that can bring to their expertise the required musical integrity. While there is a broad latitude in making music, there is also a responsibility for choosing works that suit the instrument being played.

—David Lowry  
Columbia, SC

**Boismortier: Harpsichord Music. Kathleen McIntosh, harpsichordist. Gasparo GSCD-309.**

*Sonata I in c minor* (La Caverneuse, La Marguillière, La Transalpine, La Valétudinaire, La Déchamée), *Sonata II in g minor* (La Sérénissime, La Gauloise, La Rustique, La Choquante), *Sonata III in e minor* (L'Impérieuse, La Puce, La Navette, La Flagorneuse, La Belliqueuse), *Sonata IV in A major* (La Veloutée, L'Indéterminée, La Frénétique, La Brunette), and Five Pieces from the ballet-comique *Don Quichotte* transcribed for harpsichord by Kathleen McIntosh.

As expected these movements display some of the typical compositional styles of writing, such as pièces en rondeau, bourée, sarabande, and courante. They are well-crafted movements even in their simplicity. Born in 1689 in Thionville, France, Boismortier began to publish his own works in 1724. He was a resident of Paris by the early 1720s. Boismortier is credited with achieving great financial success through his publications, without having to rely upon patrons. His music is viewed as being rather light, tuneful, and witty.

This compact disc offers a glimpse into the Age of Enlightenment as found in France in the mid-1700s. Although the liner notes are not consistent in what the harpsichord pieces are to be called—sonatas or suites—the collection by Boismortier is titled *Quatre suites de pièces de clavecin*, Op. 59 (1736). As was very common during this period of writing for the harpsichord in

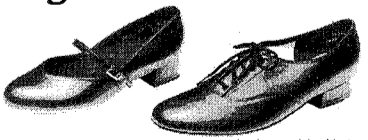
SCHICKER

EST. 1930

1530 MILITARY ROAD  
BUFFALO, N.Y. 14217  
(716) 874-1818

fine leather shoes for organists

Organmaster Shoes



whole and half sizes

Fast UPS Delivery

WOMEN'S: 5 Colors, Sizes 4-11, \$44 ppd.  
MEN'S: Black, Sizes 6-12, \$50 ppd.  
Sizes 12½-13, \$52 ppd., Sizes 14-16, \$69 ppd.  
Narrow, Medium and Wide widths

CALL OR WRITE (203) 453-1973  
282 Stepstone Hill, Guilford, CT 06437

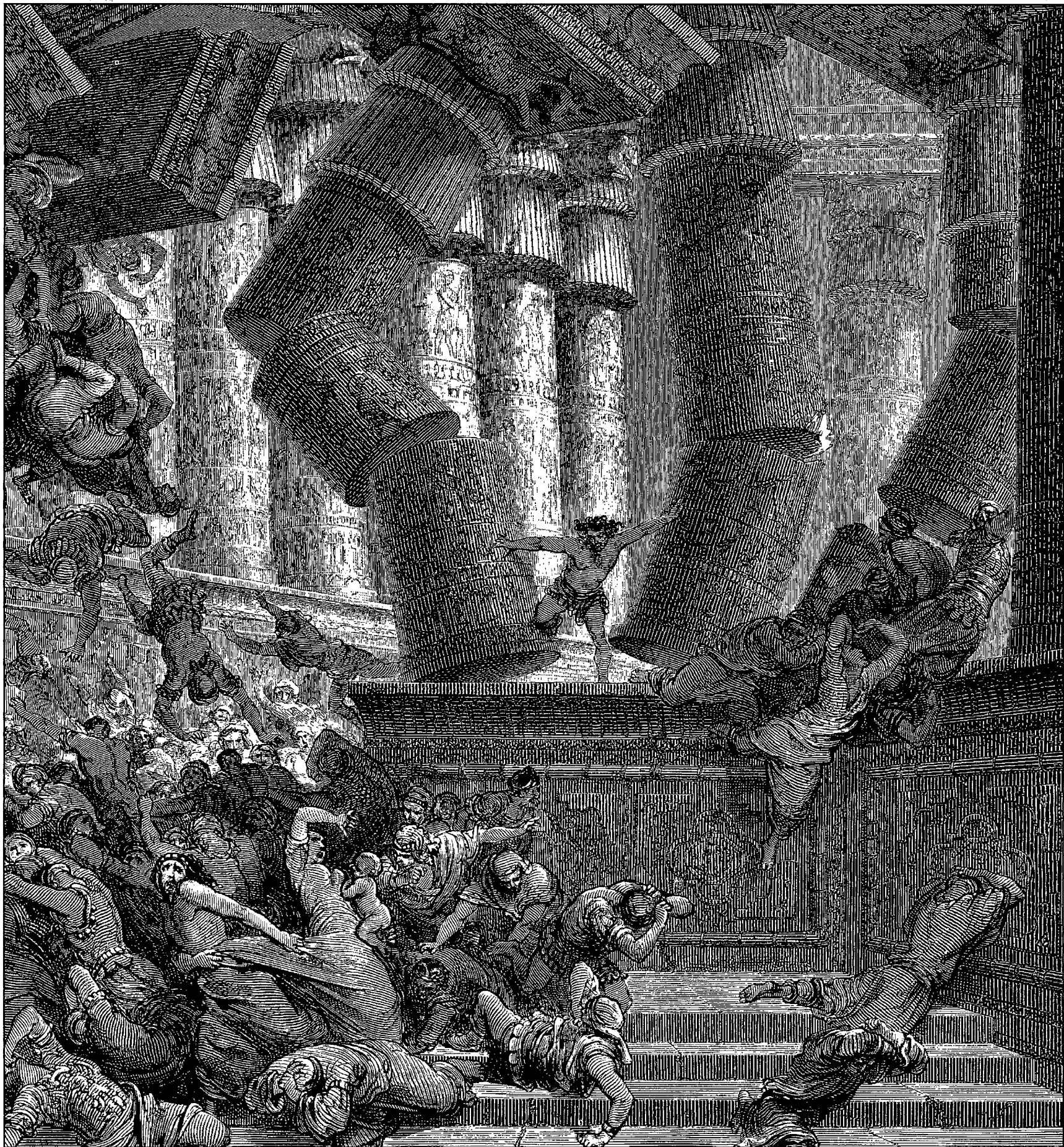
YOUR BETTER JUDGEMENT  
IS THE BEST CHOICE  
FOR YOUR PLACE OF WORSHIP

Wicks

FOLLOW YOUR INSTINCTS

1-800-444-WICK

1100 5TH STREET • HIGHLAND, IL 62249



## No Matter What Shape Your Architecture's In, We Can Build A Custom Organ To Fit.

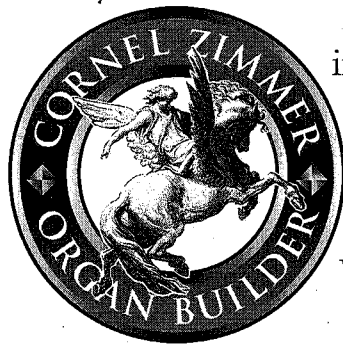
When it comes to building custom organs, nobody does it better than Cornel Zimmer. That's because we design each organ to integrate beautifully into your existing architecture, whether Baroque, Gothic or Modern.

We work closely with church representatives and architects to create an instrument whose tonal design and layout maxi-

mizes the sound potential of your unique structure.

So whether you're remodeling or just looking for the best custom organs money can buy, call us toll free at 888-629-1012 and ask for our free informative color brochure.

See for yourself how Cornel Zimmer custom organs are not just getting great reviews, we're bringing down the house.



731 Crosspoint Drive, Denver, NC • 888-629-1012 • [www.zimmerorgans.com](http://www.zimmerorgans.com)

France, each movement is given a descriptive title such as: La Caverneuse, La Transalpine, and La Marguillière.

Ms. McIntosh displays a flair for French music giving the music breadth and nuance as needed. Her transcriptions of the theatre music are charming.

The harpsichord played on this recording was built by John Phillips (1994) after the 1707 Nicholas Dumont. The instrument was prepared and tuned by Michael Blackwell using the Rousseau temperament of 1768.

—Larry Schou  
University of South Dakota  
Vermillion, SD

**Jean Langlais, Complete Organ Works, vol. VIII. Ann Labounsky at Cathédral Saint-Pierre, Angoulême, France. Compact disc 524290X, Musical Heritage Society, Inc., 1710 Highway 35, Oakhurst, NJ 07755. \$25.98.**

To record the complete works of so prolific a composer as Jean Langlais (1907–91) is a daunting prospect, but Ann Labounsky has now completed her eighth volume in this series. The two discs of this volume are 66 and 67 minutes in length, respectively, and most of the works included are from the later part of Langlais' career. Works performed on the two discs are *Livre Oecuménique*; *Fête*; *Mort et Résurrection*; *Trois Esquisses Gothiques*; *Trois Esquisses Romanes*; and *In Memoriam*.

Ann Labounsky is known as an organ performer of international reputation and as a leading American disciple of Langlais. She has recently written a biography of Langlais, *Jean Langlais: The Man and His Music*, to be published by Amadeus Press, Portland, Oregon. Labounsky is also Chair of Organ and Sacred Music at Duquesne University in Pittsburgh, where she oversees undergraduate and graduate programs in sacred music. Her comprehensive knowledge of Langlais' music and its interpretation is capably demonstrated in this admirable performance.

The rear gallery organ of Cathédral Saint-Pierre, originally built by Simon-Pierre Miocque, dates from the late 18th-century Classical French period. The original four-manual, 44-stop instrument has been rebuilt four times and is now a three-manual, 55-stop instrument with electropneumatic key and stop action. The most recent work was done in 1965 by the Beuchet-Debierre firm from Nantes, which Langlais had engaged to restore the Cavallé-Coll organ at his own church, Sainte-Clotilde in Paris. The Cathédral Saint-Pierre organ, in its splendid acoustic setting, is a fine choice for this music.

Half of the 12 pieces in *Livre Oecuménique* are based on Gregorian melodies, the rest on Lutheran chorale themes. Although all are convincingly performed, Labounsky's fiery interpretation of *Notre Dieu est un puissante forteresse* (Ein feste burg) is especially

memorable. Her performance of *Fête*, composed in 1946 to celebrate the end of World War II, is crisply articulated, artfully registered, and rhythmically precise; this is perhaps the most exciting performance on this recording. *Mort et Résurrection*, composed in 1990 as a tribute to Jehan Alain, was Langlais' last extended work, and is the longest work on this volume. It is a terrifying, dramatic, and intensely difficult work in which dark chaos is ultimately transformed into a peaceful conclusion. The *Trois Esquisses Gothiques* and *Trois Esquisses Romanes*, whose themes are taken from Gregorian chants and sequences, further explore the Saint-Pierre instrument's palette of tonal colors. The volume concludes with *In Memoriam*, a lengthy piece written in memory of Charles Tournemire. Langlais uses Gregorian chants and bird motifs in this piece, which can be seen as a spiritual, mystic journey.

Labounsky's comprehensive knowledge of Langlais and his music is convincingly reflected in her confident performance of his works on this two-disc set. Her excellent playing is augmented by the wonderful sonority of the Saint-Pierre organ, and this recording is highly recommended.

—Earl Holt  
North Harris College  
Houston, TX

**La Musique d'Orgue Italienne (Vol. IV): "Le style théâtral au 19<sup>ème</sup> siècle." Played by Massimo Nosetti. Syrius 141311. Available from The Organ Historical Society (804/353-9266), \$15.98.**

The well filled disc (about 78½ min.) includes: *Sinfonia per Organo dall'opera delli Orasii e Curiazii* by Domenico Cimarosa; *Suonata da Organo—Rondo* by Giuseppe Gherardeschi; *Suonata per l'Organo e cilindro* by Luigi Cherubini; four sonatas: 3, 4, 5, 6 by Gaetano Valeri; *Offertorio* by Giovanni Morandi; *Elevazione* and *Sinfonia* by Padre Davide da Bergamo; *Grande Offertorio* by Gaetano Donizetti; *Sonata per Organo—Larghetto* by Vincenzo Bellini; *Per l'Elevazione* and *Per Postcommunionio* by Giovanni Pelazza; *Adagio per flauto* and *Allegretto per clarinetto* by Vincenzo Petrali.

Performed in chronological order, these works offer a fair cross-section of Italian music from the advent of operatically inspired works at the end of the 18th century to the earliest glimmerings of the return to more normal organ traditions after the first Cecilian congress in 1880. Most of this music is virtually unknown outside of Italy; 19th-century Italian organ music is frequently dismissed, usually unheard, as trashy pandering to operatic taste. Little of this music has been recorded on CDs, but a number of years ago many works by the composers represented here were recorded on a series of Italian LPs. I reviewed a number of these in 1990 and 1991 (see particularly THE DIAPASON, March, November, December 1990; March and April 1991).

It is almost impossible for most of us to imagine these works being played during church services, although many of them were written specifically for liturgical use and all of them were certainly so used. Listened to as pure and often dazzling entertainment, however, they are delightful. Valeri's sonatas, as a group, are fairly dull, although no. 6 is a fine siciliana. If one enjoys the operas of Cherubini, Bellini, and Donizetti, one will enjoy their organ works. (It should be mentioned that the Cherubini sonata was written for a mechanical organ.) Donizetti's *Grande Offertorio* is almost a full-fledged symphony, while Morandi's *Offertorio* is wonderfully, and to us amusingly, pompous. Padre Davide (Felice Moretti), a student of Donizetti and Simon Mayr, was the first to combine operatic taste and melody with a fine sense of what the Italian organ of the time could be made to do. His works are brilliantly effective and might well make fine recital pieces, but they are far removed from religious music as we understand the term!

The beginning of the "reform" of Italian organ music can be seen in the works of Vincenzo Petrali (1832–1889). Most of his organ works outdo Padre Davide in theatricality; they carry orchestral effects, including the use of drum stops and the like, to the limit. However, he was profoundly influenced by the early work of the Association of St. Cecilia, and after 1880 his compositions, including those heard in this recording, became much more restrained, if also much less exciting.

The organ used on this disc was built by Giacomo Serassi in 1852 for the cathedral in Valenza. It is a large instrument and represents what may be considered the last stage of the classic Italian organ. The main manual has 37 half stops, the basically very weak second manual 16, while there are nine pedal stops; there are also numerous accessories of the traditional Italian type. The instrument has numerous good solo stops, a very orchestral-sounding full organ, and in general a more robust sound than earlier Italian instruments. The 16' stops appear to be rather sluggish. Organists will wish for much more information about compass, accessories, etc., than is provided. Fratelli Piccinelli restored the organ in 1978.

The accompanying booklet (French, Italian, English) has excellent notes on the music, by Nosetti, but too little about the organ and nothing about the performer.

Nosetti, born in 1960, has performed all over the world. At present he is organist and director of music at the Shrine of St. Rita in Turin. His playing is neat, with careful attention to style, phrasing, and articulation. However, I find his playing less impressive here than on the other recordings I have heard. The problem is perhaps that Nosetti is just a little too reticent; in this music, the organist should at least appear to be having an uninhibited good time. I found myself remembering some old recordings where Giancarlo Parodi appears to be doing just that.

There is certainly no great organ music on this disc, but those who approach it with open ears and no prejudices will enjoy it immensely. It goes without saying that no survey of Italian organ music through the centuries would be complete without some recording very much like this one.

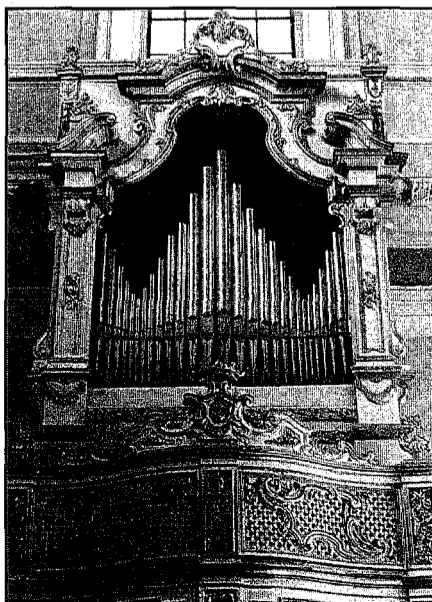
**La Musique d'Orgue Italienne (Vol. VI): "L'orgue Italien au XX<sup>e</sup> siècle." Played by Massimo Nosetti. Syrius 141314. Available from The Organ Historical Society (804/353-9266), \$15.98.**

The disc (77½ min.) includes: *Capriccio* and *Melodia* by Felipe Capocci; *Thème et Variations* (opus 115), *Chant du Soir* (opus 92, n° 1) and *Scherzo en sol mineur* (opus 49, n° 2) by Enrico Bossi; "Pregliera" and "Preludio in forma di studio," both from *Pezzi di Concerto* (opus 50) by Oreste Ravello; *Pastorale e Musetta* by Ulisse Matthey; *Prelude en la mineur sur un Choral de Bach 'Ich hab mein Sach Gott heimgestellt'* by Ottorino Respighi; *Concert Study n° 1* by Pietro Yon; *Ricercare a Capriccio* by Ettore Desderi; and *Sonata II per organo* by Giuseppe Manzino.

This is the final volume of Syrius' survey of Italian organ music. (See preceding review and THE DIAPASON, October 1997, for my reviews of previous volumes.) Nosetti plays Vols. 1, 2, 4, and 6, while Vols. 3 and 5, which I have not seen, are played by Pierre Perdigon (Italian organ sonatas of the 18th and 19th centuries) and Hadrian Jourdan/Jean-Christophe Leclère (music for two organs). I know of no comparable survey of Italian organ literature on recordings; clearly, all good libraries should make it available.

The composers on this recording range in date from Capocci (1840–1911) to Manzino (1929–1992); Nosetti has deliberately excluded living composers. Probably only the Bossi scherzo, and possibly the Yon study, can be called familiar. Capocci, the first composer to be deeply affected by both the Cecilian movement and the introduction into Italy of organs of non-Italian type—both developments date from 1880—is a figure whose historical importance is probably greater than his actual achievement as an organ composer.

The Cecilian movement and the resulting reform of Italian church music produced a large amount of worthy, serious, and often very dull organ music. Nosetti has largely avoided dullness, partly by choosing a number of works intended for concert, rather than church, use. Because of the absence of serious organ music in 19th-century Italy, composers were forced to seek foreign models, and most, perhaps all of the music on this disc contains obvious reminders of the works of French and German composers ranging from Liszt, Mendelssohn and Franck to Debussy, Reger, and Karg-Elert. Probably the most influential were Guilmant and Rheinberger. It is easily understandable that the composers were rarely avant



**RUFFATTI**

Builders of fine pipe organs.  
Restorers of some of the most important historical organs in Italy.

*Fratelli Ruffatti*

Via Faccioliati, 166 • 35126 Padua, Italy  
(39-49) 750-666


Worth & Bettin Associates  
314 Liberty Street • San Francisco, CA 94114  
(415) 648-5335

Gaetano Callido, Op. 35, 1766 Restored by Fratelli Ruffatti

THE ALLEN ORGAN COMPANY PRESENTS  
**Howard Goodall's**  
**ORGAN WORKS**

This acclaimed video traces the birth of the pipe organ and its evolution, arriving at today's organs. Includes spectacular footage of some of the finest organs in Europe and the USA. 95 min. \$19.95.

Write: Allen Organ Co., P.O. Box 36  
Macungie, PA 18062-0036  
Check or Visa/Mastercard  
or Call 610-966-2202.



© AOC 1998

garde—most would be called late or possibly post-Romantics—and even Manziño (born 1929) is quite conservative. Nevertheless, on this admirable disc there is a good deal of interesting music that deserves to be both heard and played.

The pieces by Capocci, which show off some sweet-toned if rather tubby flutes, are fairly predictable. The *Thème et Variations* of Bossi is a very uneven and rather disappointing work, while his *Chant du Soir* is a good example of the influence of Debussy. Nosetti's performance of the well known *Scherzo* is one of the best I have heard. The very marked manual contrasts, helped by highly effective swell boxes, are quite striking.

Matthey was not a prolific composer of organ works, but his *Pastorale e Musetta* is a pleasing piece that shows off various solo voices. Respighi's *Prélude*, one of three he wrote, is an excellent impressionistic piece that is probably the finest work on the disc. Yon's *Concert Study*, still heard occasionally, at least in this country, is totally devoid of serious musical content, but its virtuosic pedal part makes it a highly effective crowd-pleaser that Nosetti clearly enjoys playing.

Two longer works, almost certainly unfamiliar to most of us, are important compositions that deserve a place in the repertory. The Desderi *Ricercare a Capriccio* (11 min.) is structurally weak and a little diffuse, but it exploits the possibilities of the modern organ well and has many fine passages. Manziño's *Sonata II* lacks unity, but its vaguely modal harmonies linger in the mind, and it has a fine rousing fugal finale.

The organ used here is a four-manual of 53 stops and about 77 ranks; it was built by Francesco Zanin in 1990 for the Basilica of Santa Rita in Turin, where Nosetti is organist and director of music. The fourth manual contains just four stops, all of them reeds and three of them *en chamade*. The specification is quite eclectic. The key action is mechanical, the stop action electric, with 254 combinations available by means of a sequencer. It is worth noting that the instrument was designed by Nosetti. At least on the recording, the organ is only moderately impressive. There are numerous fine solo stops, but the principal chorus (Italian *ripieno*) is dull and imprecise until the reeds are added, and the heavy reeds of the fourth manual, heard only briefly in a short burst of really full organ in the Bossi *Thème et Variations*, are extremely harsh.

Nosetti is obviously at home on the instrument, and I found his playing more exciting here than on the other discs in this series. His playing is always beyond reproach technically, and the attention paid to phrasing is exemplary, but there is a sense of commitment to the music here that does not always come across, to me at least, in his performance of earlier music.

The accompanying booklet, in Italian, French, and English, contains good notes on the composers and the music, quite good information about the organ, and nothing about the performer. The English translation is frequently peculiar, but not actually misleading. One wishes that Syrius would pay more attention to the table of contents on its boxes; all those I have seen contain numerous mistakes and inconsistencies, and often there is a peculiar mixture of French and Italian in the listings!

Quite apart from its value as a contribution to our knowledge of sadly neglected music, this is recommended as an interesting and enjoyable recording.

—W.G. Marigold  
Urbana, IL

These twelve selections were previously published by Lorenz and include arrangements by Lani Smith, Rex Koury, Kevin Norris, Robert J. Powell, Joseph Prentiss, Thomas Chesterton, Robert J. Hughes, and Franklin Ritter. Selections include arrangements of the Agnus Dei of Gabriel Fauré's *Requiem*, Jean Baptist Fauré's *The Palms*, the Bach-Gounod *Ave Maria*, and the Toccata of Widor's *Fifth Symphony*. Most selections are fairly easy and could be useful service music; seasonal usages and general registration suggestions are provided.

**Charles Callahan, editor: Keyboard Classics, Set 1. Morningstar MSM-10-942. \$9.00.**

**Preludes and Postludes for Manuals. Volume 1. Concordia Publishing House 97-6553. \$10.25.**

**Preludes and Postludes for Manuals. Volume 2. Concordia Publishing House 97-6571. \$10.25.**

**Preludes and Postludes for Manuals. Volume 3. Concordia Publishing House 97-6653. \$10.25.**

These four volumes of moderately easy works can serve in many ways—for those emergency occasions when you need attractive music but haven't had preparation time, for students, or when you find yourself having to switch locations for services (say, from organ to piano—not uncommon in summer as

churches without air conditioning heat up!). Callahan's editions are easy to read, easy to play, and easy to like. As manualiter compositions they could be played on harpsichord or piano; Callahan has supplied registration guidelines should the organ be the instrument of choice. Editorial suggestions are simple and useful. All the volumes contain works from the 16th century to the present, including some compositions by Callahan himself; the emphasis is on the 17th and 18th centuries.

**Antonio Diana: Sonaten, Polonaisen und Elevationen für Orgel. Bärenreiter BA 8192. No price given.**

Irmtraud Krüger has prepared this edition, which reprints two of the three parts of Ricordi's 1862 edition of Diana's "Collection of organ compositions of every type." Also included are Krüger's foreword, and the original "brief remarks on registration" (in Italian, and translated into German). Organ scholars will find the remarks to be of interest. The three parts of Diana's collection were divided to suit different types of organs. Parts one and two both contained service music (offer-tories, elevations, versets, post-communion pieces, and the like); part one was intended for instruments that were "commonplace" or "old"—that is, smaller, simpler instruments (single manual with pedal). Part two was to be played

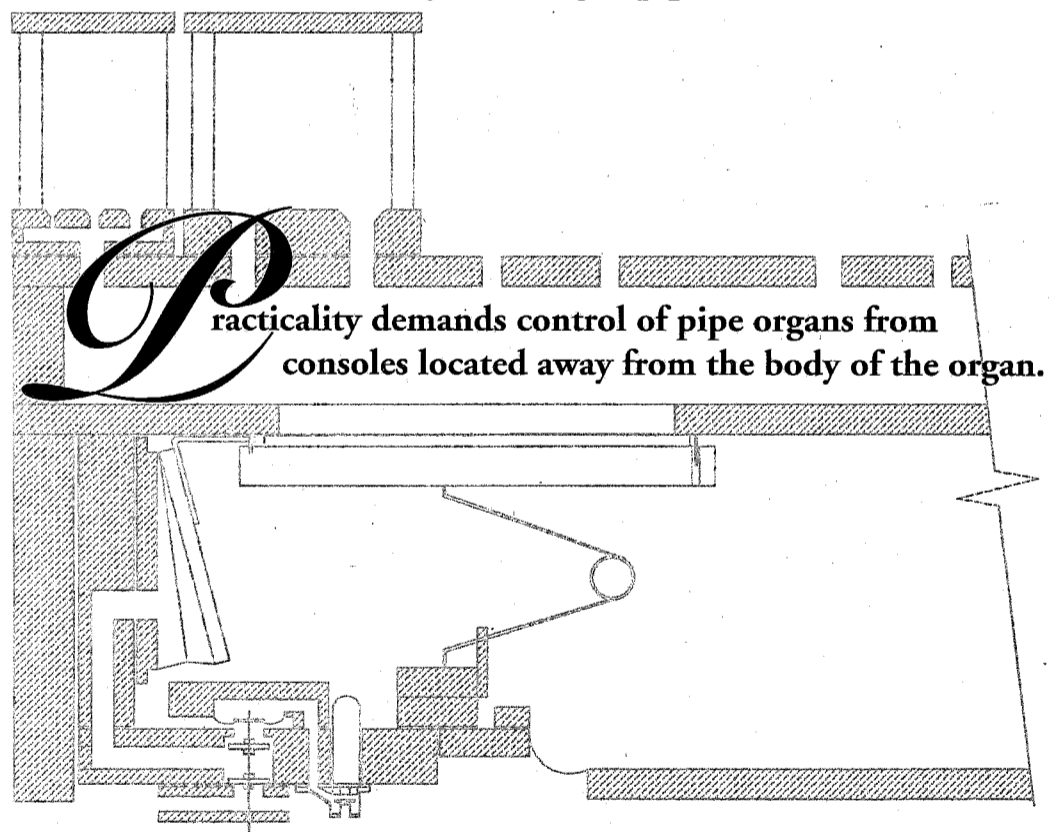
on the "modern organ," and specific registrations were provided, along with dynamic contrasts in the music, which is solidly in the nineteenth-century theatrical style and easy-to-moderate in difficulty (the back cover's notes refer to Diana's compositions as an organistic form of *tiramisu!*).

**Johann Jakob Froberger: Organ Works. Dover Publications 0-486-28093-4. \$12.95.**

Froberger (1616–1667) was the pre-eminent German composer of keyboard music in the mid-17th century. Court organist at Vienna, he had been a pupil of Frescobaldi. This volume contains all 71 of Froberger's organ works—which, like many of his other keyboard works, use Italianate forms: the 71 pieces comprise 25 toccatas, 8 fantasias, 6 canzonas, 18 capriccios, and 14 ricercars. In their blending and transformation of Italian and French styles, and their thematic invention, they were distinctly German. This Dover edition reproduces parts I and III of Johann Jakob Froberger: *Orgel- und Klavierwerke from the Denkmäler der Tonkunst in Österreich* series, eliminating the forewords, appendices, and harpsichord suites. Like all Dover volumes it is affordable and accessible.

—Joyce Johnson Robinson  
St. Timothy's Lutheran Church  
Skokie, Illinois

**H**istory has proven that the common key channel, slider and pallet windchest is the most reliable and tonally superior system for moving air to organ pipes.



**Goulding & Wood** combines the two by building their own uniquely designed electro-pneumatic slider and pallet windchests. The result is instruments of artistry, permanence and integrity.

**Goulding & Wood, Inc.**

823 Massachusetts Ave. • Indianapolis, IN 46204  
Phone (317) 637-5222 • www.concentric.net/~gwo

## New Organ Music

**Mark Barnard, compiler: Organ Classics for the Church Year. Unity Music Press 70/1111U. \$9.95.**

Easy to overlook, at the bottom of a small display case in the basement archives of the Church of the Brethren in Elgin, Illinois, is a faded inscription on a small piece of wood. This voice from the past bears witness that

In the forenoon of September 23, 1698, I Johan Christoph Harttman, organ maker of Nürtingen, firmly closed this small wind chest. May God grant that many beautiful and spiritual psalms and songs be played and struck on this work to His name's honor.<sup>1</sup>

Only a few steps away, in an adjoining room, stands the three-rank instrument from which this fragment was taken. While the closing of a windchest is not the completion of an organ, it nevertheless seems right that September 23, 1998, be regarded as the three hundredth anniversary of this, one of the oldest organs now to be found in North America.

Hartmann is not a famous builder but there are some scraps of information regarding his career.<sup>2</sup> Based at Nürtingen some twenty kilometers southeast of Stuttgart in the former duchy of Württemberg, he made an eight-stop organ for the Dominican church of St. Paul at nearby Esslingen in 1688, and did repair work at Gerlingen about 1700.<sup>3</sup> Both towns are just outside Stuttgart. These two references, combined with the instrument at Elgin, give us a known career covering a scant dozen years and modest territory. From the region of Württemberg came not only the cabinet organ at Elgin but also the person who brought it to America.

Henry J. Kurtz was born at Binningheim on July 22, 1796, when the organ was nearing its first century mark. The Kurtz family was Lutheran, the father a schoolteacher.<sup>4</sup> In 1817, the young Henry (and the organ<sup>5</sup>) arrived in Northampton County, Pennsylvania.

Ron Rarick worked in various capacities for the Reuter Organ Co., and then took the doctorate in history of art with a minor in history of musical instruments. He is Assistant Professor of Art at Ball State University, Muncie, Indiana.

He was first a schoolteacher and in 1819 became a Lutheran pastor, ultimately serving the congregation in Pittsburgh (1823-27). Influenced by the utopian communitarianism of Robert Owen and George Rapp, he worked toward the founding of a "German Christian Industrial Community," to be named Concordia, near New Philadelphia, Ohio. This effort failed, but he found something of the idealistic Christian community he was seeking among the German Baptists, who called themselves Brethren, and was baptized into their fellowship on April 6, 1828. Rising in prominence within his newly chosen faith, he entered into its ministry in 1830 and was ordained an Elder in 1844. Throughout this time and beyond, Kurtz was convinced of the need to reach people through the printed page. In the 1820s he published *Die Kleine Leider Sammlung*, a small-format hymnbook "for the convenience of travellers," and he entered the English market (especially for the Brethren west of the Appalachians) with *A Choice Selection of Hymns* in 1830.<sup>6</sup> Aside from musical publishing, in 1851 he established the *Gospel Visitor* (forerunner of the modern Brethren magazine *The Messenger*) and complet-



Front of organ (photo credit: the author)

ed *The Brethren's Encyclopedia* in 1867. He also advocated expanding the role of the institutional church in the form of Sunday schools, academies, and missions.

While historian Donald Durnbaugh has referred to Kurtz as "the most influential figure in nineteenth-century Brethrenism,"<sup>7</sup> the Brethren of that time, suspicious of things worldly, were not only dubious of the need for denominational schools and periodicals, but also took a dim view of instrumental music in general and rejected its use in church. This put Kurtz, a former Lutheran with a pipe organ, in an awkward position.<sup>8</sup> It was not in his best interest to play the organ conspicuously, and so it became a very private affair for him.

What little is known about his use of the instrument was noted by his intimates, and only after his death. These recollections do provide a glimpse of how a private chamber organ—certainly a rarity—might have been used in the nineteenth-century American midwest. Eliza A. Good, his granddaughter, recalled that "sometimes he played on the organ and enjoyed teaching me some little songs on Sunday afternoons after Sunday school."<sup>9</sup> It was in a corner of the room Elder Kurtz used for his study, and it shared the space with plebeian furnishings: dresser, table, rocking chair, bed, woodstove.<sup>10</sup> Another memory was that of Henry Holsinger, a former printing apprentice to Kurtz.

Brother Kurtz was quite a musician, vocal and instrumental, and had an organ in the house, but rarely used it. I shall long remember one occasion on which I heard him perform and sing one of his favorites. I went to the house, where the editorial sanctum was, on business connected with the office. After entering the hall, I heard music, and, finding the door ajar, I stopped and listened till the hymn was completed, much delighted with the strains. When I complimented him on his success, he explained that he had been tired of reading and writing, and had sought recreation and solace in the music. I prevailed on him to play and sing another

piece for my gratification, which is the only occasion I remember that I was with him when the inspiration was upon him.<sup>11</sup>

After Henry Kurtz' death in 1874, the instrument remained in the family. In the 1890s it was in his son Jacob's home, where Charles Ellis saw and heard it, declaring its music "scarce inferior to that of many modern instruments of greater pretensions."<sup>12</sup> As the Brethren began to accept instrumental music in the twentieth century, this organ eventually made its way into Bethel Church at Poland, Ohio (near Youngstown), where Levi P. Good, a great-grandson of Kurtz, pumped it as a boy. The church was forced to relocate and the organ next went to the home of another granddaughter of Henry Kurtz, Mrs. Silas (Ella) Huffman, who in turn left it to her son Dur Huffman. After his death the organ became the property of Mr. Good, who had grown up to become a successful farm implements dealer. In 1952 Good built a new house which could not accommodate the organ, which was removed to his barn.<sup>13</sup>

This nadir, thankfully, was short-lived. Levi Good may not have been concerned with the history of organ-building, but the organ had been part of his childhood and he had a sense of the instrument's connection with his illustrious ancestor and thereby with the formative history of the Church of the Brethren in America. With the encouragement of Brethren historian Lawrence Shultz, he contacted the offices of its General Board, and arrangements were made for its relocation. On August 6, 1957, the organ, in pieces, arrived in Elgin.<sup>14</sup>

Having been moved from Germany to Pennsylvania to Ohio to Illinois, this organ was still not done with its westward migration. In 1958, it was displayed at the church's annual conference, in Des Moines, Iowa. It was far from playable, however, and church staff desired its repair. Arrangements were made with an Illinois organ builder in 1961,<sup>15</sup> but a few years later

## Bedient is handmade quality

4221 N.W. 37th Street  
Lincoln, NE 68524-1919  
(402) 470-3675 fax: 470-3676  
Email: BedientORG@aol.com www.4w.com/bedientorgan

the work was not done and he had relocated to California, taking the Hartmann organ with him. Inquiries from Elgin and promises from McFarland were exchanged for several years until finally, in late summer 1969, representatives of the Brethren collected the organ—still in pieces—and shipped it back to Illinois. While a few repairs had been made to the wood pipes and windchest using unauthentic materials and techniques, it is to the credit of the Brethren that they resisted the opportunity for modernization (such as an electric blower) and pursued a “restoration only” policy.

The return of the organ after an absence of eight years caused a ripple in the local media as the *Elgin Daily Courier News* carried a photo of the empty case with a hopeful caption “Young at 272; never too old for a face lift.”<sup>16</sup> This brave attitude, however, could not mask the disappointment at the General Board that after twelve years, virtually no progress had been made. In addition, the Brethren were now understandably wary about the choice of a restorer. Another problem was that the work would have to be outside the Board’s operating budget; earmarked donations were sought in 1970, but with meager results.

This was the situation in May 1972 when I, then a student at the University of Kansas, visited Elgin, where my grandfather had once been pastor of the Church of the Brethren. I was introduced to Gwendolyn Bobb, Administrative Assistant to the General Board. She was particularly keen about the organ, and when she discovered my abiding interest in organ construction, she showed me the pieces and expressed her frustration with the status of the project. I suggested a few reputable names, including that of John Brombaugh, whose shop near Middletown, Ohio, I had visited the previous December. As a journeyman with Von Beckerath, he had worked on Schnitger organs, and although in 1972 he was still in his early years as a master builder in America, he had restored the Tannenberg in Madison, Virginia, as well as serviced the eighteenth-century cabinet organ in the Toledo art museum. At that time, he was certainly one of the most highly qualified craftsmen in America to whom the organ might be entrusted. As it happened, the Brethren annual conference was in Cincinnati that summer and Miss Bobb was able to visit the nearby Brombaugh shop. Having met him and his associates, she knew her search for a fine artisan was over. Unfortunately, the search for funds was not, and three more years were to pass until work could begin.

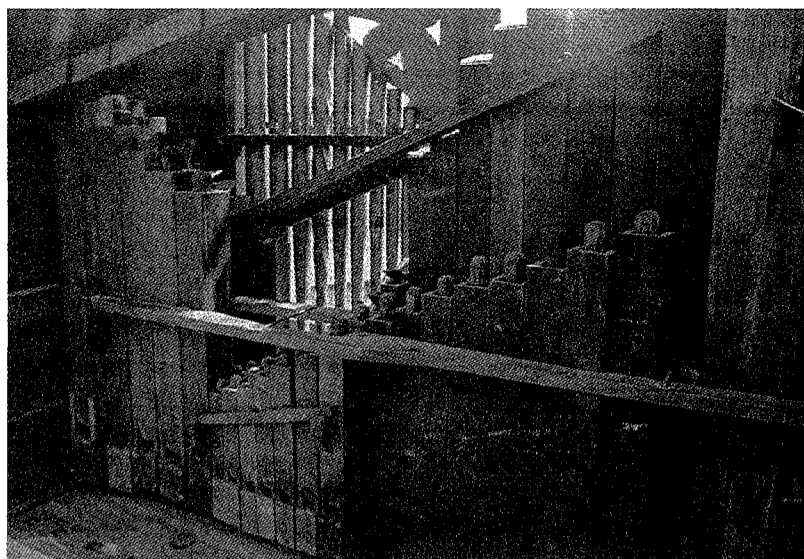
John Brombaugh first saw the instrument briefly in June 1975 and gave a preliminary estimate for restoration (which had to be revised upwards following a later, more detailed inspection). By the first week of November the instrument was in Middletown, and as it is a small organ, the work was complete in short order. An invoice details the work: re-leather bellows; design and build foot pump mechanism (to replace a lost original); repair casework, stain and wax same; replace back panel; mount principal in façade with appropriate cherry casework (new pipe stiles); design and make pipe shades; repair all pipes, gild façade pipes; revoice, tune all pipes (Kirnberger III); new tuners for flute 4'; refurbish action; restore wind chest. In January 1976 Brombaugh had been paid and the organ was back in Elgin, in a condition surely better than any time in over a century.

There was to be one more trip for this much-travelled little organ. The 1976 annual conference was to be held in Wichita, and the General Board wanted to feature its historic treasure. With Brombaugh’s consent and advice, it was trucked to the distant convention center. Circumstances had conspired to elect me, by then working in the organ business in Kansas, to re-tune the organ for its presentation. I did this in the only quiet time available on the incongruously vast modern stage: after midnight. On

the evening of July 29, played by Wilber Brumbaugh (a Brethren staff member and by curious coincidence a distant relative of John Brombaugh), the organ was dedicated with an oral presentation, solo literature, and singing, with approximately four thousand in attendance. Johann Christoph Hartmann of Nürtingen would have been astounded.

Returned to Elgin once more, the organ has enjoyed a relatively quiet retirement, but there have been moments of glory. The organ came to the attention of the Organ Historical Society<sup>17</sup> and was featured in a program of the Chicago/Midwest chapter on September 13, 1981. Peter Crisafulli performed Stanley, Pachelbel, Bach, and Buxtehude. On August 21, 1984, the OHS national convention was in the Chicago area and Elizabeth Towne Schmitt played works by Naumann, Boëllmann, and Goemanne.<sup>18</sup>



The instrument has a cherry case which is presumed to be of American manufacture; the original German case was likely oak.<sup>19</sup> It stands two meters high, 1.15 meters wide, and 55 centimeters deep excluding pump levers. Any original pipe shades were gone without a trace and budget restraints during restoration precluded carving. Illusionistically painted pipe shades were created by the Brombaugh staff with an eye to those of Arp Schnitger’s 1685–88





Pipework seen from back with Gedackt basses removed (photo credit: the author)

Steinkirchen organ. The Elgin organ’s compass is four octaves CC-c<sup>2</sup>, with the omission of CC<sup>#</sup> for a total of 48 pipes per rank. The ranks are an 8’ stopped wood, 4’ open wood, and 2’ metal principal,<sup>20</sup> the latter of which has notes 1–27 and 29 tubed off to the façade with the remaining 20 pipes (28 and 30–48) standing chromatically just behind the


façade. The photograph reveals the use of diamond- and spiral-pattern embossing on selected façade pipes. It was common in the north European Baroque to alternate embossed and cylindrical pipes, but always in symmetrical patterns. This display could be rendered symmetrical if FF and BB were embossed. It is reasonable to suppose

# O, Canada!





## HERE WE COME!



Contact:

*Thomas Linken*  
1485 King Street West  
Toronto, Ontario  
M6K 1J4  
Voice: 416-588-5670  
Fax: 416-534-0887



# AUSTIN ORGANS, INC.

156 WOODLAND STREET · HARTFORD, CT 06105-1284  
VOICE: 860/522-8293 · FAX: 860/524-9828  
WWW.AUSTINORG.COM · E-MAIL: AUSTINORGS@AOL.COM

**Table 1**

	CC	C	c	c'
Outside Diameter	42 mm	25 mm	15 mm	10 mm
Metal Thickness	.75 mm	.75 mm	.5 mm	.4 mm
Length, Languid to Top	552 mm	270 mm	133 mm	65 mm

**Table 2**

	CC	C	c	c'
Interior dimensions	75x62 mm	51x38 mm	31x23 mm	19x14 mm
Approx. proportion	5:4	4:3	4:3	4:3
Wood thickness	8-9 mm	7 mm	5 mm	4 mm

**Table 3**

	CC	C	c	c'
Interior dimensions	60x43 mm	35x23 mm	20x14 mm	12x8 mm

these pipes are not original since they break the design rhythm. Their construction, however, is consistent with the other pipes and therefore they may have been early replacements, perhaps in the organ's first century before being acquired by Kurtz. The principal is of a darkened high-tin alloy which contrasts with the mouth gilding applied in the 1975 restoration. This Principal is cut up 1:4 and moderately nicked. John Brombaugh recalls that the languids seemed to be set too high for prompt speech, but an experimental adjustment on a few pipes did not get good results and the voicing was thus left essentially unchanged during restoration. The sound of the principal is quite bold, especially in a small room. In Table 1, diameters are approximate due to out-of-round pipes, and the cone tuning forced the use of outside dimensions.

The organ is winded at 50 mm water column and the Brombaugh restoration provided both a hand pumping lever in back and an iron foot pumping lever in front. Key action is of the sticker type, with pallets directly beneath the keys. From there, wind is channelled to pipe holes in a pattern of considerable irregularity. There are a few short runs of chromatic sequence, but mostly in reverse to the keyboard (basses to right). It certainly does not resemble the logical appearance of chromatic, diatonic, or major-third layouts common today. Navigating these ranks when setting temperament and tuning is, to put it mildly, a challenge.

Sensibly enough, the 8' Gedackt basses are in back (although not entirely in chromatic order). Only CC is mitred. Because of various attempts at restoration before 1975, the wood pipes sport a variety of materials and techniques, but are reasonably original. The mouths are cut up very slightly under 1:3 and level. (See Table 2.)

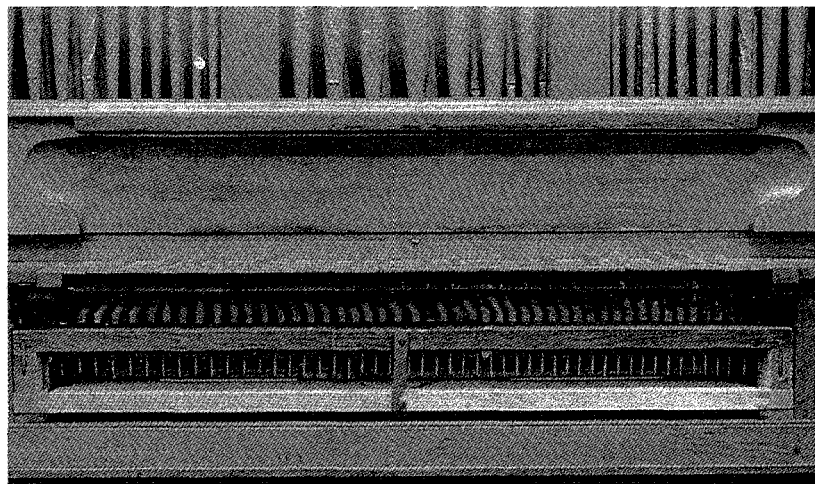
The stops are not named, but the 4' open wood has been referred to as a Hohlpipe. Its wooden construction imparts a flutiness, while its moderate

scale and 1:4 cut-up give it somewhat a principal quality to bridge the gap between the stopped 8' and the metal 2'. Each pipe is tuned with a metal flap at the top, and pipes 1-4 are mitred. This rank is placed between the Gedackt and the façade, with basses clustered to the player's left. The pipes' sectional proportions are roughly 3:2 throughout. (See Table 3.)

Late seventeenth-century German working parts in an early nineteenth-century American case with late twentieth-century repairs do not add up to an instrument of pristine museum quality. And yet, its intact musical nature and high-quality restoration allow it to present music now as was originally heard in the Hartmann shop in the autumn of 1698. This, as well as its connections to an important figure in early American music publishing and religious life, place it, as it enters its fourth century, among the most significant historical organs in America. ■

**Notes**

1. A photograph of the inscription may be seen in *THE DIAPASON* 75 no. 12 (December 1984): 18. Transcription and translation from the German courtesy of the Brethren Historical Library and Archives. I particularly wish to thank Mr. Kenneth M. Shaffer, Jr., archivist, for generous access granted not only to material on paper but also to the organ itself. Appreciation must also be expressed to Mr. John Brombaugh for his contributions to this article in the form of patient responses to several queries, to Mr. John Goulding, and to Ferne Baldwin, archivist, and the staff of Funderburg Library, Manchester College, Indiana.
2. For the purposes of this article, the variant spelling used by the builder in the inscription is revised to the modern standard Hartmann, and likewise the place of his residence to Nürtingen.
3. Gotthilf Kleeman, *Die Orgelmacher und ihr Schaffen im ehemaligen Herzogtum Württemberg* (Stuttgart: Musikwissenschaftliche Verlagsgesellschaft, 1969): 64, 67-68.
4. Significant sources for biographical information include Donald F. Durnbaugh, "Standing Tall: The Life and Witness of Henry Kurtz," *The Messenger* 125 (April 1976): 12-16; Earl Crissman, "Henry Kurtz," *The Brethren Evangelist* 97 no. 24 (November 29, 1975): 23-25; Donald F. Durnbaugh, "Henry Kurtz, Man of the Book," *Ohio History* 76 (Summer 1967): 115-176; William R. Eberly, "The Printing and Publishing Activities of Henry Kurtz," *Brethren Life and Thought* 8 (Winter



Keyboard, stickers, and pallets (photo credit: the author)

1963): 19-34; and Harry A. Brandt, *Meet Henry Kurtz* (Elgin: Brethren Publishing House, 1941).

5. That Kurtz brought the instrument to the United States himself, rather than acquiring it in America, is stated by Charles C. Ellis in "A Few Moments Aside," *The Brethren's Family Almanac for the Year of Our Lord 1898* . . . (Huntingdon, Pennsylvania: Quinter & Brumbaugh Brothers): 21.

6. Topical references include Emmert F. Bittinger, "More on Brethren Hymnology," *Brethren Life and Thought* 8 (Summer 1963): 11-16; Nevil W. Fisher, *The History of Brethren Hymnbooks* (Bridgewater, Virginia: Beacon Publishers, 1950); and Oswald Seidensticker, *The First Century of German Printing in America* (Philadelphia: Schaefer and Koradi, 1893).

7. Durnbaugh, "Henry Kurtz: Man of the Book," *ibid.*

8. Kurtz himself, under the heading "Musical Instruments," recorded Article 10 of the proceedings of the 1857 annual conference: "How is it considered for brethren, and especially ministering brethren . . . to send [their children] from home to have them taught music, and to procure pianos for them. Answer. Brethren should not do so." Henry Kurtz, *The Brethren's Encyclopedia, containing the United Councils and Conclusions of the Brethren, at their Annual Meetings . . .*, (Columbiana, Ohio, by the author, 1867): 153.

9. Brandt 130-131. In the nineteenth century the six-day work week provided only Sunday afternoon as a time of adult recreation.

10. The room was approximately twenty feet square, and charmingly sketched in plan by Eliza many years later. Brandt, *ibid.*

11. Henry R. Holsinger, *History of the Tunkers and the Brethren Church* (Lathrop, California: Pacific Press Publishing Co. for the author, 1901; reprint North Manchester, Indiana, 1962): 353-354.

12. Ellis, *ibid.*

13. In an unpublished interview Levi Good gave to Gwendolyn Bobb of the Church of the Brethren staff in August 1976, he mentioned only this occasion when the organ was so exiled. However, Jamie Jenkins in "Levi Good helps ancient organ get new life," *Youngstown Daily Vindicator* Sept. 14, 1976, writes that the organ had been in a barn on the Dur Huffman farm at Starr's Corners, resulting in much of the damage through neglect that characterized the instrument by the 1950s.

14. Because of its strong family connections, Mr. Good was hesitant at the time to do more than place it in Elgin as a loan; two decades later, with other members of the family in agreement, the status was revised to that of a donation and the organ is now property of the General Board of the Church of the Brethren.

15. "Beecher 'organ man' brings music from antique relics," *Chicago Heights Star*, August 3, 1961.

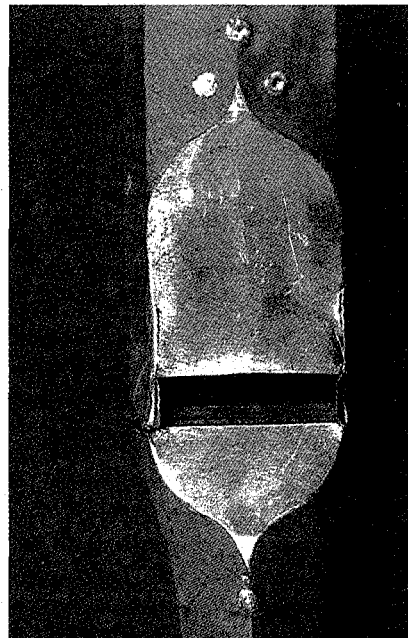
16. March 12, 1970: 13.

17. First mention was in *The Cypher*, the St. Louis area newsletter of the OHS, in 1977.

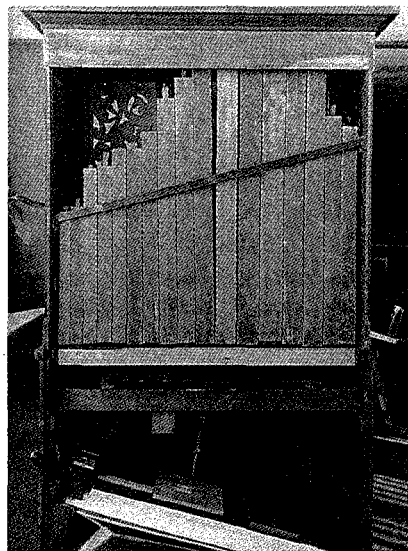
18. Reviewed in *The Tracker* 28 no. 4 (1984): 27; by George Bozeman in *THE DIAPASON* 75 no. 12 (December 1984): 16, 18; and by Albert Robinson in *The American Organist* 18 no. 2 (December 1984): 72.

19. Letter from Barbara Owen to Gwendolyn Bobb, September 3, 1976.

20. Of the four stop knobs, the one to the far left is sham.



Mouth of low C of 2' Principal showing nicking (photo credit: the author)



Rear of organ with back removed displaying Gedackt basses (photo credit: Brethren Historical Library and Archives)

**Schantz**  
Since 1873

Schantz Organ Company • Orville, Ohio 44667 • 330/682-6065 • Member APOBA

**Knowlton Organ Co.**  
INCORPORATED

RELIABLE - EXPERIENCED  
VOICING - TONAL REVISIONS  
TUNING/MAINTENANCE  
CONSOLE REBUILDS - MIDI  
RELEATHERING - ADDITIONS  
REBUILDING - RESTORATIONS

Po Box 24, Davidson, NC 28036  
704/892-1548 - 704/892-4266 fax  
Knowlton24@aol.com



(Part 1 appeared in the August issue.)

## The Right Style.

Many partisans prefer certain organs because they like certain musical styles. But organist Jean Guillou does not believe "that an organ must be constructed to play a particular type of music. This presupposition is absolutely mistaken." If an organ is a beautiful organ, it can play any type of music and sound good. It is clear that it is different to play Bach on a French Cavallé-Coll or a German organ. I think the limitations are the type of keyboard, for example, if you have a short pedal board, or manuals with fewer keys, because of which one can't play every passage. But if the keys are there, one can play any type of music. I, for example, have played Franck several times on neo-Baroque organs, and, if these organs are beautiful, the result is optimal. I experimented in Holland on various old instruments which I used even for Romantic music." (Pedrotti, 1992).

Organ designer Robert Huestis theorizes in a more basic dimension (Huestis, 1995). He eschews styles of organ building, player comforts, breadth of possible literature, etc. Instead, he bases design on the physics of sound and the functions of sounds in organ literature. He argues that organs should have stops designed more to blend than to "make combinations." The organ needs a harmonically coherent chorus, and 8' flutes with partials that match those of the higher pitched mutations. Blend should extend across same-pitched ranks (8' + 8', etc.). Non-blending registrations, i.e., lower- plus higher-pitched stops that lack shared partials, may be chosen for maximum independence of solo lines. In "hybrid" registrations, only some stops share harmonics, e.g., Stopped 8', Open 4', Open 2'. They might be chosen to stress independence of voice. Overall, Huestis suggests that the lowest sounding ranks of a division should have a full complement of harmonics to fuse higher-sounding ranks together and produce a tonal palette of maximum efficiency and musical possibility. Examples are found in the above-mentioned plan of Ghielmi and in the Rosales organ at University Park Methodist, San Antonio, where the upper partials of the Great soft 16' Principal, reinforced by a 5 1/2' Quint that draws with it, closely knit the chorus together.

Although Huestis suggests thoughtful use of the even harmonics (octave, superoctave, etc.) of open pipes and the odd harmonics (fifth, tierce, etc.) of stopped pipes, it may sometimes be hard to predict the strength and pattern of a harmonic profile. Pipes of a given stop family may differ in crucial aspects such as wind pressure, pipe wall thickness and stiffness (van Laere, 1988), scale, voicing and relationship to voices of other divisions. Organists must consider such effects when they try to "translate" music. When translating French music, for instance, Marpurg (see below) sometimes substituted two German flutes for a French principal.

Huestis's *summum bonum* is *blend*. He would presumably prefer meantone tuning, since mixtures expose the harmonic discord of equally tempered pipes.

Theodore Gilbert (1995), a "meat-and-potatoes organ man," objects. He writes that different ranks of the same pitch cannot blend. It is impossible, he thinks, to keep them in accurate tune, especially where they are positioned close together on the chest. He disagrees with Huestis and Girolamo Diruta, the 16th-century pedagogue who suggested registrations with same-pitched ranks, e.g., Principal 8' + Principal 4' + Flute 4' or even Principal 4' + Flute 4' alone (Diruta, 1984). Friedrich

Wilhelm Marpurg, the 18th-century theorist, used Gedackt 8' plus Querflöte 8' on the organs of central Germany to play parts meant for the wider scaled French principal (Crowell, 1996). Other simultaneous use of same-pitched ranks from the same chest is found in standard registrations such as the "Diapasons" registration (open and stopped diapasons 8' used together) of 17th- and 18th-century English music, Principal 8' with Holpyp 8' of 17th-century Dutch organs, Gamba 8' with Quintatön 8' of 18th century North Germany (Owen, 1997), the *fond d'orgues* of French music, and the double and triple same-pitched ranks drawn by a single lever on old Italian organs.

Even if organ man Gilbert's impressions come from instruments that have temperaments unfriendly to attunement between same-pitched ranks, he can nevertheless rustle up such backers as Werckmeister and Mattheson (Crowell, 1996).

Disagreements can spring up between discussants who do not first

agree on ideas such as Tagliavini's "basic identity" of an organ, how an organ is to show Brunzema's "preference for something" or how the organ intends to be, in Fisk's words, "very good for something."

## Dimensions of opinion

The organ designer makes trade-offs between near-term or long-term economy, ease of changing stops or ease of organ repair, coherence of sound or larger size. Unclear priorities in such matters spark disagreements. If designers could state more the trade-offs and compromises they are willing to start with, the ensuing discussion of contrasting viewpoints could be better focused. Noehren confidently proposes guidelines to design the ideal organ; Bozeman explicitly calls his design ideal a dream.

Organ preferences seem to have two main dimensions: 1) coherence and 2) purpose.

1) Coherence. A pipe organ is either a) a single, contained instrument in itself, with components that cohere into a tightly unified whole, or b) an instru-

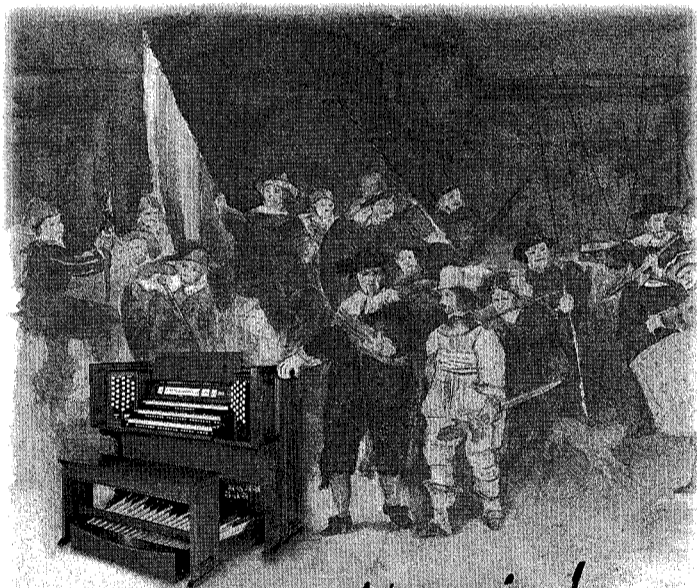
ment with a palette of resources that maximizes the breadth of its possible sounds.

2) Purpose. A pipe organ is an instrument that is first of all a) made to advance the player's musical intentions (e.g., Bethards, Bozeman), b) a *raison d'être* to which the player dedicates himself (e.g., Donahue, Bovet, see below), c) at the service of the composer (Clark, Noehren), d) an expression of musical style, flexible enough to explore music of other styles (e.g., Fisk, Brunzema, Tagliavini), e) of such beauty that it supports any type of composition, perhaps not idiomatically, but musically (e.g., Guillou), or f) devoted primarily to expressing coherent musical sound and structure rather than to any specific musical style (e.g., Huestis).

There are always "buts." But most enthusiasts deal with these polarities. But surely a generic organ can still be coherent and play some literature idiomatically (many have their favorite examples). But maybe a narrowly stylistic organ can express other styles inspir-

# The Johannus Revolution

THE RIGHT COMBINATION BETWEEN EMOTION AND TECHNOLOGY



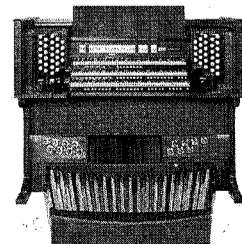
## The new Rembrandt series!

Rembrandt organs..., high-quality consoles from the Golden Century.

Rembrandt's exceptionally detailed painting style strikingly compares with the perfection of sound in the Johannus 'real time sampled' timbre pallet. Rembrandt worked most impressively with light and shadow on very realistic paintings just as Johannus organ builders distinguished by the ultimate result they achieve in life-like pipe sound. Like the artists of the Dutch Golden Century whose paintings and furniture art are among the most highly valued art forms, Johannus sets the standard for master builders of modern digital organs.

### Rembrandt 3000-AGO

- 63 voices Romantic
- 63 voices Baroque
- 8 channels
- 1 x 170 W + 7 x 100 W amps
- 20-bit real-time-sampling
- Programmable MIDI



## JOHANNUS

CONTACT US FOR A FREE CD AND DEALER INFORMATION

MORSESTRAAT 28 • 6716 AH EDE • THE NETHERLANDS • PHONE: +31 (0)318-637403 • FAX: +31 (0)318-622238

E-MAIL: [inform@johannus.com](mailto:inform@johannus.com) • INTERNET: [www.johannus.com](http://www.johannus.com)

ingly, like a good singer with a foreign accent (as in the above opinions of Tagliavini, Fisk, Guillou, Brunzema, or von Beckerath). But unless in heaven they have figured out an alternative, there will be trade-offs in every organ. No organ will be sweet, gutsy, big, blended, vocal, or present enough to satisfy every critical advocate of, say, Spanish Renaissance, French classical or South German baroque literature. But many organs might satisfy most of them.

Some prefer a compromise, generic, hybrid, universal, tolerant, flexible, pragmatic organ, and some prefer an unabashedly stylistic, committed, specialized, coherent, ideals-oriented organ.

Partisans could better focus their disputes, if they targeted their discussions to specific sites. Instead of the Fritts, early North German-type instrument at Arizona State University or the Harris organ at Temple Sherith Israel, San Francisco, what would the designer advise? Would he prefer an Arizona-model Fritts for an inner-city Catholic parish, e.g., for St. Alphonsus, Seattle, (which has a Fritts) or for St. James, Chicago (which has a Hilborne Roosevelt), or a Spanish-type organ for the Lutheran church at Berkeley?

## H. Will the organ survive?

### A proposal.

Someday, builders, players, composers and scholars of the organ world might agree on how to rate organs. Ratings encourage high quality. One cannot rate art *qua* art. You cannot quantify art. How much art is there in the piano works of Brahms compared with those of Barber? But pianos can be rated; Boesendorfers and Yamahas can be compared. Even in matters of taste, magazines from *Cook's* to *Consumer Reports* regularly rate victuals, and Michelin rates restaurants.

Lacking other sources, many uninformed organ buyers are left to be "educated" by salesmen who mean business more than art. If the organ world estab-

lished measures to help prospective buyers compare organs, for instance if some trade-offs among designing methods, materials and construction methods were described and compared, the uninformed buyer would at least start with some vocabulary. There is already some precedence for this in standards for organ restoration that were published by the OHS.

To help the uninformed, the Boston AGO chapter "Organ Advisory Committee" evaluates organs in an independent way. The OAC is composed of players and builders, as well as knowledgeable clergy, architects, acousticians and historians, most of whom are also organists. The OAC helps owners decide whether or how to restore, refurbish or replace their instruments. Each OAC member submits an independently written opinion. Disinterested opinion is nowhere more readily available. Each rater has his own tastes, but the group points out salient issues about a project. Whatever their biases and backgrounds, the OAC consultants ultimately cherish good over bad and address organ-related problems with integrity.

### Organ validity in time and place.

For more than five centuries the organ has transcended local caprice. Since 1475, at Bologna, a 1/10 organ has filled the giant church of St. Petronio with celestial sound. Despite challenges, changes of fortune, temperament and taste (a priest said that one of the church's two venerable organs should be altered to play Franck), this organ survived half a millennium on its unimpeachable profundity. An organ expresses affect, religion, history and culture. It embodies identity, and identity spurs passion. Organs declare the triumphs of Spanish Catholicism, the depth and subtlety of the Italian Renaissance, the *glorie* of Bourbon France. And the American organ? It may express the cultural roots of its owner. But in pluralistic America, the culture of music is more fragmented.

The San José Mission at Fremont, California, would have had a two-manual Germanic organ, were it not for a timely change in curators, that brought about the Spanish-inspired Rosales organ which now harmonizes with the lovingly restored church. In contrast, at Berkeley, an unambiguously Spanish Harrold organ proclaims into a spare Lutheran nave. But there, organ and church meld the convergent forces of history to reflect California's cross-fertilizing cultures, the enthusiasm of Luther for lively music, the ecumenism of the American church, the nourishment of Bauhaus space by Baroque art. The motive force behind the Harrold, Lawrence Moe, happily plays it for high occasions. The pastor estimates that the church's electronic is used about half the time, because seminarians and untrained volunteers find it easier to play. (One emotional reader suggested they obtain a small, recycled, electro-pneumatic organ.) Sometimes pragmatism preempts greatness.

In downtown San Antonio, the organ at St. Joseph's witnesses the church's roots. The founding German congregation's original, one-manual, 1890's Kilgen surrendered to an interim 5-rank Wicks placed in its case. Rubin Frels found the chassis of a two-manual, c. 1905 Kilgen, moved the case of the original Kilgen forward and higher in the balcony, regathered four ranks of the original organ, and added appropriate pipe work to make an instrument true to the church's origins. By trading some zinc pipes Mr. Frels rescued untouched front pipes from the 1880's that were about to be repainted. The musical life of St. Joseph's anchors a sense of tradition for the multicultural parish. Most of

the Liederkrantz emigrated to the suburbs, but the group returns to give monthly concerts.

Organs can connect the remote past with the developing present. For his organs in California and elsewhere, Yokota uses historical on-site building methods, local materials and volunteers. His organs grow out of their roots and their surroundings. At the State University, Chico, California, the organ stands in a theater. Its bench is made from the oak from which Errol Flynn's merry Robin Hooders pounced. At Yuba City, California, the bench is made from an icon tree of the church. These gestures link the organ's makers and supporters with their forebears and descendants. They join organ and locale.

### The Future

Past AGO president Moeser acknowledged the decline of interest in the organ (Moeser, 1994). But the splendors of the past need not distract us from modern culture. Rather they can purvey vision and meaning when we feel confusion and ennui. We cannot live by schlock alone. In these marvelous and troubled times, we need truth. If we sustain the noble works of past and present, they will sustain us.

A social platform now undergirds quality organ building. It has evolved out of renewed interests in formal design, craftsmanship, education, and personal participation. The commissioners of culture will be moved by the highly educated individuals who have found organ building a cause as much as a job. The organ world gains momentum as more skilled volunteers identify with organs and help to build them. Organ interest is awakening in the Far East. Organists are increasingly interested in the quality of organ sound (Archbold, 1994). More enthusiasts are working to publicize the organ. Accessing information and networking with interested organ people has become easier (Jais-Mick, 1995). Recent scholarship has helped make sense of earlier music. These trends may attract the composer and the youthful musician.


In America, the revival of old traditions, such as improvisation or the municipal organ, may lead to new organ forms (the skyscraper lobby organ? the convention center organ? the shopping mall organ? Every classy baseball stadium should boast a half-mile sounding, P.T. Barnum-model, high-pressure outdoor organ). The future of the organ will depend on the player and the teacher, who is not just a curator, but an advocate (Brown, 1994; Coleberd, 1997). Ultimately, the fate of the organ rests with those who love it. ■

*Acknowledgement: We thank David Dahl, Susan Ferré, Rubin Frels, and Uwe Pape who generously provided historical information and Nelson Barden, Thomas Carroll, S.J., John Fesperman, Alan Laufman, and Jerry Morton for their expert help with various drafts of this manuscript.*

### References

- Anonymous. The pipe organ film project. TAO 1995; 29:33.
- Archbold, L. (quoted in Brown, 1994)
- Bardelli G, Zanin F. Fourniture, Mixtur, ripieno: possible marriages? *Informazione Organistica* 1996; 8: 20-30.
- Bethards J. Expressiveness in organ building and playing. TAO 1995; 29:30-32.
- Biagetti G, Mazzoni M. Between reformation and counterreformation: the possibility of a third way. *Informazione Organistica*, 1994; 6:17-27.
- Boody J. Music of the forest. *Informazione Organistica*, 1993; 2:27-28.
- Bovet G. reported in Sullivan T. 1994 Calgary Organ Festival, THE DIAPASON 1995; 86:16-17.
- Bozeman G. Is the tracker organ doomed? *The Tracker* 1994; 38:3-6.

- Brown, T. The organ in the 21st century. TAO 1994; 28:84-87.
- Buxton M. American landmark in Canada. THE DIAPASON 1995; 86:14-15.
- Cantrell, S. (quoted in Brown, 1994)
- Clark R. Letter TAO. 1995; 29:12.
- Coleberd, R.E. Pipe organ building at the crossroads. THE DIAPASON, 1994; 85:12-15.
- Coleberd, R.E. Is the pipe organ a stepchild in academe? THE DIAPASON, 1997; 88:13-16.
- Crowell G. Gallomania, Marburg, and Bach. TAO 1996; 30:63-68.
- Day, T. *Why Catholics Can't Sing, The Culture of Catholicism and the Triumph of Bad Taste*. New York, Crossroad Publications, 1990.
- Diruta G. *The Transylvanian*. MC Bradshaw and E.J. Soehlen (eds.) Musicological Studies 1984; 38/2:153.
- Dobson LA. Organ reform reconsidered: Dobson Pipe organ builders at 20. TAO 1995; 29:64-66.
- Donahue T. Noehren: Organ Design. THE DIAPASON 1993; 84:2.
- Douglass F. *Cavaillé-Coll and the Musicians*. Raleigh, Sunbury Press, 1980, p.76.
- Edwards, L (ed.) *The Historical Organ in America*. Westfield Center, Westfield, MA, 1992).
- Ferré S. Fisk dedication festivities at SMU: a review. THE DIAPASON 1994; 85:10-11.
- Hinricksen C. Cycles. TAO 1983; 27-57.
- Fisk C. The Organ's Breath of Life. THE DIAPASON, 1969; 60:18-19. (Reprinted in Owen, B [ed.], *Charles Brenton Fisk, Organ Builder*. Westfield Center, Easthampton MA, 1986, pp. 113-119.)
- Fisk C. Greensboro College discussions. in: Owen, B [ed.], *Charles Brenton Fisk, Organ Builder*. Westfield Center, Easthampton MA, 1986, pp. 113-119 (quoted by John Fesperman, personal communication, Nov 30, 1995).
- Garrett L. American organ reform in retrospect, part I. TAO 1997; 31:59.
- Gilbert T. Huestis: acoustic basis for organ specification. THE DIAPASON 1995; 86:2.
- Huestis R. An acoustic basis for organ specification and registration. THE DIAPASON 1995; 86:12-14.
- Hume, David. *History of Great Britain*. Edinburgh, Hamilton, Balfour & Nell, 1754, Chap 98.
- Jais-Mick M. AGOn line. TAO 1995; 29:28.
- Jones J. cf. TAO, 12/94, p. 30.
- Lasch, C. *The Culture of Narcissism*. Norton, NY, 1979, pp 28-33.
- Labounsky A. The new organists. TAO 1995; 29-33.
- McCrosky L. A conversation with Paul Jenkins. TAO, 1995; 29:34-36.
- Marcus S. *Minding the Store; A Memoir*. Little-Brown, Boston, 1974.
- Moeser, JC. President's address, 1994 AGO annual meeting. TAO 1994; 28:24-25.
- Murray T. Expressiveness in organ building and playing. TAO 1995; 29:10.
- New Organs (feature). St. Peter Prince of the Apostles Church. TAO 1995; 29:68.
- New Organs (feature). First Presbyterian Church, Oakland CA. THE DIAPASON 1994; 85 (12): 1,15 TAO 1994; 28:15.
- Noehren R. Notes on the design and construction of a modern organ. THE DIAPASON, 1993; 84:10-13.
- Noehren R. Noehren organ design—the author replies. THE DIAPASON 1993a; 85:2.
- Ogasapian JK. Church Organs—A guide to selection and purchase. Baker, Grand Rapids, 1983, pp. 45-48.
- Owen B. *The Registration of Baroque Organ Music*. Indiana U. Press, Bloomington, 1997.
- Parsons RB. Promoting the pipe organ in America. TAO 1995; 29:38.
- Pedrotti E. Jean Guilleau on living music. *Music* 1992; vol. 16 (quoted in Biagetti & Mazzoni, 1994).
- Report I of the international convention "The Italian organ today and tomorrow." *Informazione Organistica* 1993; 5:2-33.
- Tagliavini LF. New organs in Italy. *L'Organo*. 1978; 16:201 (quoted in Biagetti & Mazzoni).
- Tattershall S. Noehren: Organ Design. THE DIAPASON. 1993; 84:2
- van Laere C. A method for observing oscillations in the walls of organ pipes. *Ars Organologia* 1988; 20:387-403.
- Welch J. The organ of Memorial church Stanford University. TAO 1984; 18:174-179.



**R.A. COLBY**  
INCORPORATED

*Façades*

*Consoles*


*Control Systems*

*Digital Extension Voices*

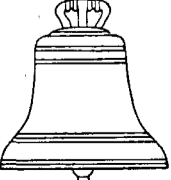
**Sounds like art**

R.A. Colby, Inc.  
Post Office Box 4058  
Johnson City, TN 37602

423.282.4473  
Fax 423.928.5212



**Dobson**  
PIPE ORGAN BUILDERS, LTD.  
LAKE CITY, IOWA 51449 (712) 464-8003



FREE INFORMATION ABOUT BELLS AND CARILLONS  
*The Guild of Carillonners in North America*  
37 Noel Drive  
Williamsville, NY 14221

**QUIMBY PIPE ORGANS**  
INCORPORATED  
WARRENSBURG, MISSOURI

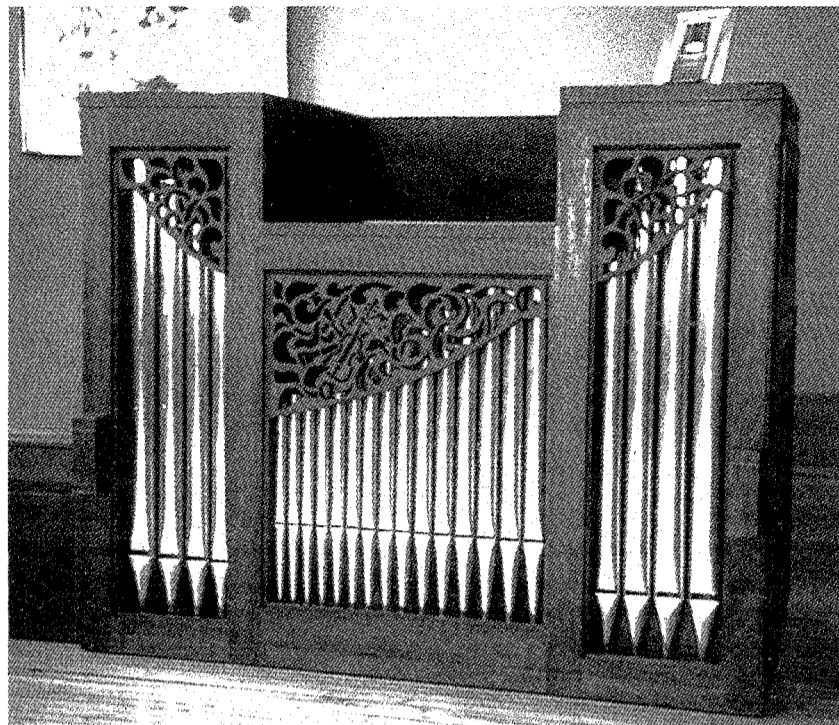
P. O. Box 434 Warrensburg, MO 64093  
816/747-3066

## New Organs

**Jaeckel, Inc.**, Duluth, Minnesota, has built a new portable organ. The organ features mechanical key (suspended) and stop actions. Bellows are built in, and the blower is in a removable side case. The cabinet is of solid mahogany. The organ includes long oak carrying poles which fit into cabinet yokes. Natural keys are of ivory (from old e-p keyboards). Turned stop knobs are of rosewood with inserted hand-letted porcelain name plates. Tuning is according to Vogel-5W scheme. Compass is 54 notes.

### MANUAL

- 8' Rohrflöte
- 4' Principal
- 4' Spitzflöte
- 2' Oktav
- Tremulant



**Ronald E. Tindall** of Newport News, Virginia, has designed and built opus 3, which is used as a rental organ for early music groups and small churches in the Tidewater area. The solid cherry case of Chippendale design contains a Laukhuff pallet and slider chest with 3½ ranks of wood pipes voiced on 70mm wind pressure. The 54-note manual transposes to A-415 to play with historic instruments. A Ventola blower is housed in the removable bench platform; handles attach to the sides for transporting. The pipes are scaled generously to provide a full resonant sound. Case dimensions: 47" x 27" x 38"h.

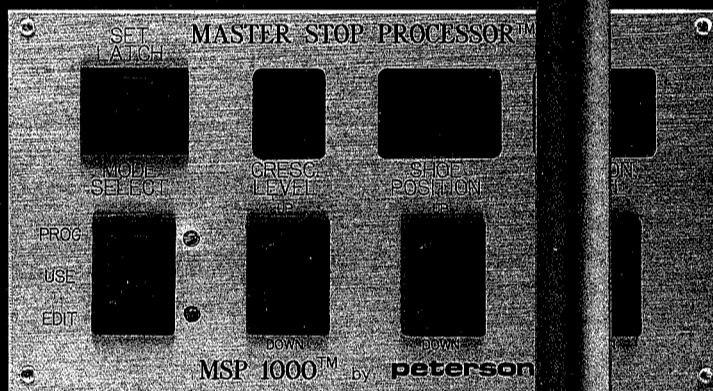
### MANUAL

- 8' Gedeckt
- 4' Rohr Flute
- 2' Principal
- 1½' Quinte (31 pipes)

# peterson

ELECTRO-MUSICAL PRODUCTS, INC.

## Leadership, Innovation, Excellence...



## ...For 50 Years!

As we celebrate our fiftieth year of developing innovative products for the organ industry, we are grateful to the hundreds of organbuilders whose trust and confidence in us has made possible our steady growth each year.

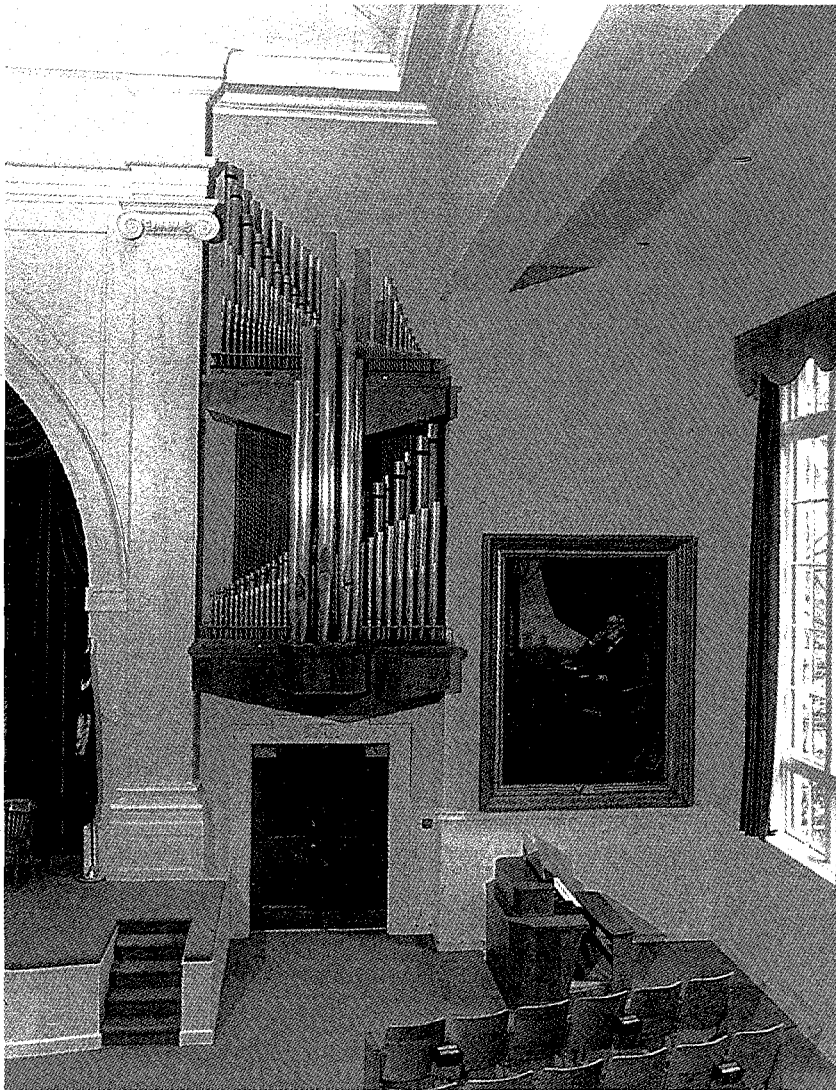
Today, over 100 dedicated people work together to design, build, and support our line of custom control systems and pipe organ components.

We are proud to be the supplier of choice for thousands of organ projects worldwide, and pleased to be able to reinvest more into supporting our industry with promotional efforts and new product development than any other firm.

*Please contact us for our full line catalog and a complete set of product brochures explaining the features and advantages of Peterson products for the pipe organ.*

Peterson Electro-Musical Products, Inc. 11601 South Mayfield Avenue, Alsip, Illinois 60803-2476 USA  
Phone 708•388•3311 Fax 708•388•3367 email@petersonemp.com Visit our Web Site: www.petersonemp.com

Request a free sample issue of THE DIAPASON for a student, friend, or colleague. Write to the Editor, THE DIAPASON, 380 E. Northwest Hwy., Ste. 200, Des Plaines, IL 60016; or FAX 847/390-0408.



**Gregory A. Hand**, of Charlotte, North Carolina, has enlarged and installed a Holtkamp organ in the Chapel/Auditorium of Wofford College, Spartanburg, South Carolina. The organ was originally installed in 1969 in the Memorial Chapel at Duke University. When in 1995 Duke authorities decided to replace the electro-pneumatic Holtkamp with a mechanical-action Brombaugh in Italian Renaissance style, they donated the Holtkamp to Wofford College in memory of William Preston Few (AB Wofford 1889; PhD Harvard 1896), founding president of Duke.

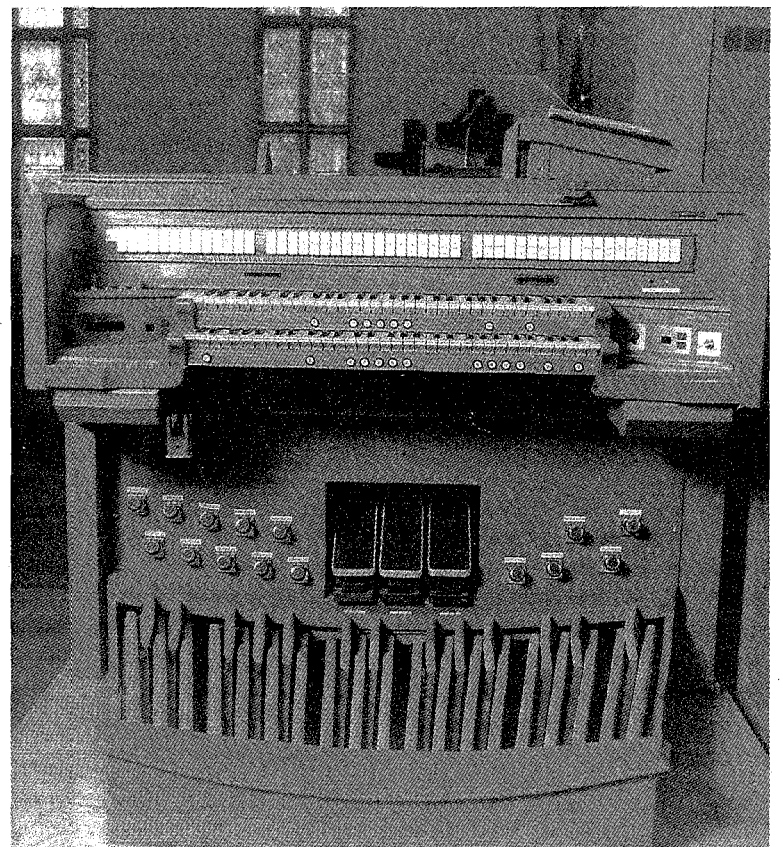
The chapel at Wofford seats 850, nearly 300 of these in a large balcony. The organ is installed between the stage pilaster and the right transept. In the photograph the Great is at the top, the Pedal beneath, and the Swell located behind the ornamental grille. The organ was augmented with new Principal and Trumpet ranks, and was revoiced. Hand also provided a new slider Swell chest and replaced the console mechanism; new pipes were made in England. A new solid state relay was installed allowing for expanded memory combination system and new couplers, both inter- and intra-manual. A Principal 8', available in both the Great and Pedal, was designed using the old Principal 4' from c13 and completing the stop with new pipes in the bottom octave. A new Octave 4' was scaled to fit the new environment. A large-scaled French romantic Trumpet unit was installed in the Swell and made available at various pitches throughout the organ. A new

large-scaled Stopped Flute 8' (Copula) was installed in the Swell to augment 8' tone in that division. In addition, several modifications were made to the Swell: the old Cornet II (actually a Sesquialtera) was split into its components, and the old Octave 1' was repitched to produce a new 1 1/2' Quint. The organ comprises 16 registers, 19 ranks, 22 stops, and 1,096 pipes.

**GREAT**  
8' Principal  
8' Gedackt  
4' Octave  
2' Recorder  
Mixture IV  
8' Trumpet  
Gt/Gt 4  
Sw/Gt 16-8-4

**SWELL**  
8' Copula  
8' Gemshorn  
4' Chimney Flute  
2 3/4' Nazard  
2' Principal  
1 3/4' Tierce  
1 1/2' Quinte  
16' Trumpet  
8' Trumpet  
Tremolo  
Sw/Sw 4

**PEDAL**  
16' Bordun  
8' Principal  
8' Bordun  
4' Octave  
2' Choral Bass  
16' Posaune  
4' Trumpet  
Gt/Ped  
Sw/Ped



**Fabry, Inc.**, Fox Lake, Illinois, recently completed the renovation of a 1954 Möller organ for First Presbyterian Church, Huntington, Indiana: two manuals, 15 ranks. The project included new solid state 32-memory combination action, full midi system, sequencer, sound module with speakers, new keyboards, a movable platform, solid state multiplex chamber relays, solid state

electric shade actions, electric tremolo units, new blower, and the addition of an electronic 32' for the pedal. The console is prepared for several tonal additions. Fabry personnel on this project included David J. Fabry, David G. Fabry, Joseph Poland, and Scott Klein-smith. The church organist is Mrs. Agnes Baker, and the chairperson of the project was Mrs. Barbara Shockley.

<b>GREAT</b>	<b>SWELL</b>	<b>PEDAL</b>
8' Diapason (rank 1)	16' Quintation (rank 7)	32' Untersatz (electr)
8' Bourdon (rank 2)	8' Rohr Flote (ext)	16' Soubasse (rank 15)
8' Gemshorn (rank 3)	8' Salicional (rank 8)	16' Quintation (Sw)
4' Octave (ext)	8' Voix Celeste (rank 9)	8' Bourdon (Gt)
4' Bourdon (ext)	8' Nachthorn (rank 10)	8' Rohr Gedackt (Sw)
4' Gemshorn (ext)	2' Flautino (ext)	4' Rohr Flote (Sw)
II Grave Mixture (ranks 4-5)	III Plein Jeu (ranks 11-12-13)	8' Trompette (Sw)
8' Clarinet (rank 6)	8' Trompette (rank 14)	
8' Trompette (Sw)	4' Clarion (ext)	
Chimes	Tremolo	
Tremolo		

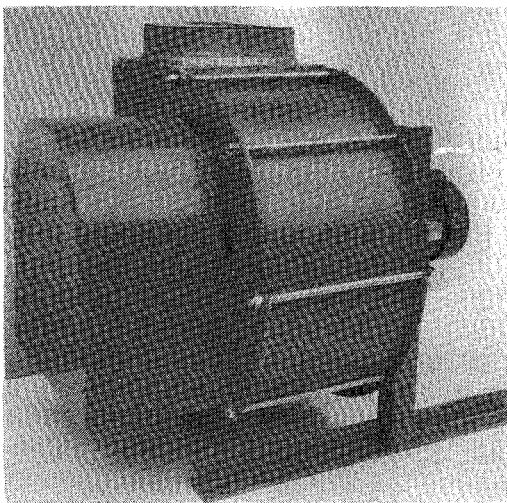
## White Blower Mfg., Inc.

2540 Webster Road, Lansing, MI 48917

1725  
RPM

or

3450  
RPM



1/4 HP

to

10 HP

4" to 20" static pressure

Single phase or Three phase

Low level noise

Free catalog and consultation

1-800-433-4614 Fax: (517)323-6907

# Calendar

This calendar runs from the 15th of the month of issue through the following month. **The deadline is the first of the preceding month** (Jan. 1 for Feb. issue). All events are assumed to be organ recitals unless otherwise indicated and are grouped within each date north-south and east-west. \* = AGO chapter event, • = RCCO centre event, += new organ dedication, ++ = OHS event.

Information cannot be accepted unless it specifies **artist name, date, location, and hour** in writing. Multiple listings should be in chronological order; please do not send duplicate listings. THE DIAPASON regrets that it cannot assume responsibility for the accuracy of calendar entries.

## UNITED STATES East Of The Mississippi

16 SEPTEMBER  
**William Tortolano**; Old Whaling Church, Edgartown, MA 4 pm  
**Frank Ferko**; St Procopius Abbey, Lisle, IL 8 pm

17 SEPTEMBER  
**Douglas Drake**, with trumpet; St Paul's Chapel, Columbia University, New York, NY noon

18 SEPTEMBER  
Metropolis Chamber Players; Fourth Presbyterian, Chicago, IL 12:10 pm

19 SEPTEMBER  
**Gerre Hancock**, workshop; Lebanon Valley College, Annville, PA 9 am-4 pm  
**Cj Sambach**; First Presbyterian, Martinsville, IN 10 am

20 SEPTEMBER  
**Michael Burkhardt**, hymn festival; St John Ev Lutheran, Sudbury, MA 4 pm  
**John Rose**; The Congregational Church, East Hampton, CT 7 pm  
**Dennis Schmidt**; St Thomas Church, New York, NY 5:15 pm

**Richard Morris**; Ursinus College, Collegeville, PA 4 pm  
**Robert Sutherland Lord**; University of Pittsburgh, Pittsburgh, PA 3 pm  
**John Walker**; Trinity United Methodist, Youngstown, OH 4 pm  
**Anne Wilson**; United Methodist Church, Painesville, OH 4 pm  
**Cj Sambach**; First Presbyterian, Martinsville, IN 4 pm  
++**Mary Gifford**; Pullman United Methodist, Chicago, IL 4 pm  
The Audubon Winds; Christ Church Cathedral, New Orleans, LA 4 pm

21 SEPTEMBER  
**Thomas Murray**; St George's Episcopal, Belleville, IL 8 pm

22 SEPTEMBER  
**Kimberly Ann Hess**, with brass; Stonehill College, Easton, MA 8 pm  
**John Weaver**; Southern Baptist Theological Seminary, Louisville, KY 8 pm

23 SEPTEMBER  
**Rosalind Mohsen**; Old Whaling Church, Edgartown, MA 4 pm

24 SEPTEMBER  
11th Annual National Choral Conference; American Boychoir School, Princeton, NJ (through September 26)  
**Todd Wilson**; Union University, Jackson, MS 7:30 pm

25 SEPTEMBER  
**John Ogasapian**; St Joseph Church, Worcester, MA 7:30 pm  
**Peter Stoltzfus**; Centenary United Methodist, Richmond, VA 8 pm  
**Johannes Michel**; Fourth Presbyterian, Chicago, IL 12:10 pm  
**Dennis James**, *The Ten Commandments*; Fourth Presbyterian, Chicago, IL 7:30 pm  
**Mary Lou Kapp Peeples**; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

26 SEPTEMBER  
**Cj Sambach**; Trinity Avenue Presbyterian, Durham, NC 7 pm  
**Tom Trenney**, masterclass; First Presbyterian, Greensburg, PA 10 am

27 SEPTEMBER  
**Scott Lamlein**; The Congregational Church of Naugatuck, Naugatuck, CT noon  
**Kent Trittle**; St Thomas Church, New York, NY 5:15 pm  
**David Herman**; Newark United Methodist, Newark, DE 3 pm

**Marilyn Keiser**; St Mary's Episcopal, Arlington, VA 5 pm

**Ulrik Spang-Hanssen**; Duke University, Durham, NC 5 pm

**Ralph Tilden**; Banner Elk Presbyterian, Banner Elk, NC 4 pm

**Stewart Wayne Foster**; Shadyside Presbyterian, Pittsburgh, PA 4 pm

**Timothy Robson**; Fairmount Presbyterian, Cleveland, OH 4 pm

**Tom Trenney**; First Presbyterian, Greensburg, PA 4 pm

**Robert Glasgow**; Christ Church, Cranbrook, Bloomfield Hills, MI 4 pm

The Morning Choir; Fourth Presbyterian, Chicago, IL 3 pm

**Johannes Michel**; Holy Name Cathedral; Chicago, IL 4 pm

**John Obetz**; Calvary Episcopal, Memphis, TN 4 pm

29 SEPTEMBER  
**Katherine Yates Sloan**, with violin; St Luke's Chapel, Medical University, Charleston, SC noon

30 SEPTEMBER  
**Barbara Owen**; Old Whaling Church, Edgartown, MA 4 pm

1 OCTOBER  
**Yanghee Song**; St Paul's Chapel, Columbia Univ, New York, NY noon

2 OCTOBER  
**Cj Sambach**; Trinity Episcopal, Newtown, CT 7:30 pm

**David Christansen**; Fourth Presbyterian, Chicago, IL 12:10 pm  
Gershwin Celebration; Lindenwood Christian Church, Memphis, TN 7:30 pm

3 OCTOBER  
**Bruce Neswick**; Spencerville 7th-Day Adventist Church, Silver Spring, MD 4 pm  
**\*Maribeth Killey**; Presbyterian Church, Lewistown, IL 3 pm  
**\*Hugh McHarry**; Reformed Church, Fairview, IL 5 pm

4 OCTOBER  
**Jonathan Biggers**; St Thomas Church, New York, NY 5:15 pm

**Peter Conte**; Longwood Gardens, Kennett Square, PA 2:30 pm

**Steven Anisko**; University of Pittsburgh, Pittsburgh, PA 3 pm

**Paul Bisaccia**, piano; Self Family Arts Center, Hilton Head Island, SC 8 pm (also October 5)

**Joan Lippincott**; St Christophers by the River Episcopal, Gates Mills, OH 4, 7:30 pm

+**Cj Sambach**; LaPorte Hospital Family Chapel, LaPorte, IN 2, 4 pm  
\*Choral Concert; Presbyterian Church, Lewistown, IL 2 pm

\***Anita Werling**; Presbyterian Church, Lewistown, IL 4 pm

5 OCTOBER  
+**Gerre Hancock**, **Kent Trittle**; St Agnes Church, New York, NY 7:30 pm

6 OCTOBER  
**Julia Harlow**; St Luke's Chapel, Medical University, Charleston, SC noon

7 OCTOBER  
**Nancy Radloff**; Old Whaling Church, Edgartown, MA 4 pm

8 OCTOBER  
**Matt Curlee**; St Paul's Cathedral, Buffalo, NY 7:30 pm

New England Spiritual Ensemble; Shadyside Presbyterian, Pittsburgh, PA 8 pm  
**Gerre Hancock**; Kirk in the Hills, Bloomfield Hills, MI 7:30 pm

**James Hildreth**; Fourth Presbyterian, Chicago, IL 12:10 pm

9 OCTOBER  
\***John Obetz**, masterclass; Immanuel Lutheran, Pensacola, FL 9 am

**John Gouvens**, carillon; Culver Academy, Culver, IN 4 pm

\***Tina Hinners Vernor**; Presbyterian Church, Ipava, IL 3 pm

\***Hugh McHarry**; Reformed Church, Fairview, IL 5 pm

11 OCTOBER  
**Jeremy Filsell**; Trinity College, Hartford, CT 3 pm

New England Spiritual Ensemble; Immanuel Congregational, Hartford, CT 4 pm  
**David Dunkle**; St Thomas Church, New York, NY 5:15 pm

**Keith Williams**, harmonium; Bethesda Episcopal, Saratoga Springs, NY 4 pm  
**Douglas Tester**; Ursinus College, Collegeville, PA 4 pm  
**John Obetz**; Immanuel Lutheran, Pensacola, FL 4 pm

**PATRICK ALLEN**  
INDEPENDENT PRESBYTERIAN CHURCH  
BIRMINGHAM

**WILLIAM AYLESWORTH**  
D. M.  
*Evanston, Illinois*

**DAVID CHALMERS**  
CONCERT ORGANIST  
*GLORIE DEI CANTORES*  
ORLEANS, MA

**WILLIAM P. CROSBIE, DMA**  
ST. JAMES CATHEDRAL  
CHICAGO

*Your Professional Card*  
could appear in this space  
Call 847/391-1045  
Fax 847/390-0408

**DELBERT DISSELHORST**  
A. Mus. D.  
University of Iowa

**STEVEN EGLER**  
Central Michigan University  
First Presbyterian Church  
Mt. Pleasant, Michigan 48858  
SOLO Shelly-Egler  
RECITALS Flute and Organ Duo

**JOHN FENSTERMAKER**  
GRACE CATHEDRAL  
SAN FRANCISCO

**ELLEN KURTZ**  
**FUNK**  
M.Mus. A.A.G.O.  
Concord, California

**MICHAEL GAILIT** *Beckgasse 17/1/1 A-1130 Vienna, Austria*  
Organist *St. Augustine's Church Vienna Conservatory of Music*  
Pianist *Vienna University of Music*

**CHRISTOPHER GARVEN**  
Organist & Associate Director of Music  
Cedar Springs Presbyterian Church  
Knoxville, TN

**John M. Gearhart III**  
B.A., M.Mus.  
St. John the Divine (Episcopal)  
2450 River Oaks Blvd.  
Houston, TX 77019

**Robert Glasgow**  
School of Music  
University of Michigan  
Ann Arbor

**Antone Godding**  
School of Music  
Bishop W. Angie Smith Chapel  
Oklahoma City University

**JanEl B. Gortmaker**  
Bruton Parish Church  
Williamsburg, Virginia 23187-3520  
757-229-2891 fax: 757-221-0290  
e-mail: jgortmak@tni.net

**WILL HEADLEE**  
1650 James Street  
Syracuse, NY 13203-2816  
(315) 471-8451

**A two-inch Professional Card**  
in  
**THE DIAPASON**  
Call for rates  
Phone 847/391-1045  
Fax 847/390-0408

**DAVID BURTON BROWN**  
Organ Recitals



Contact:  
Aurand  
Management  
19651 Hickory Leaf  
Southfield, MI 48076  
(313) 424-9217

**THE DIAPASON**  
380 NORTHWEST HIGHWAY, SUITE 200 • DES PLAINES, IL 60016

Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_  
State \_\_\_\_\_ Zip \_\_\_\_\_

**NEW SUBSCRIBER**  
 **RENEWAL**  
**ENCLOSED IS**  
 \$40.00—3 years  
 \$30.00—2 years  
 \$20.00—1 year

Foreign subscriptions:  
 \$65.00—3 years  
 \$45.00—2 years  
 \$30.00—1 year

Please allow four weeks for delivery of first issue on new subscriptions

**VICTOR HILL**

Harpichord and Organ  
Williams College  
Williamstown, Mass. 01267

**MICHELE JOHNS**

A.Mus.D  
Organ — Harpichord  
The University of Michigan  
School of Music

**KIM R. KASLING**

D.M.A.  
St. John's University  
Collegeville, MN 56321

**GALE KRAMER**

DMA  
Wayne State University  
Metropolitan Methodist Church  
Detroit 48202

**David Lowry**

THE EPISCOPAL CHURCH OF THE GOOD SHEPHERD  
1512 BLANDING STREET, COLUMBIA, SC 29201  
DEPARTMENT OF MUSIC, WINthrop UNIVERSITY  
ROCK HILL, SC 29733



*Sue Mitchell-Wallace*  
A.S.C.A.P.  
FELLOW, AMERICAN GUILD OF ORGANISTS  
345 SADDLE LAKE DRIVE  
ROSWELL-ATLANTA, GEORGIA 30076  
(770) 594-0949

**LEON NELSON**

FIRST PRESBYTERIAN CHURCH  
ARLINGTON HEIGHTS, IL 60004  
NORTH PARK UNIVERSITY  
CHICAGO, IL 60625

**MARILYN MASON**

CHAIRMAN, DEPARTMENT OF ORGAN  
UNIVERSITY OF MICHIGAN  
ANN ARBOR

"... Ginastera's ... was by all odds the most exciting ... and Marilyn Mason played it with awesome technique and a thrilling command of its daring writing."  
*The American Organist, 1980*

**SYLVIE POIRIER**

**PHILIP CROZIER**  
ORGAN DUO

3355 Queen Mary Road, Apt 424  
Montreal, H3V 1A5, P. Quebec  
Canada  
(514) 739-8696  
Fax: (514) 739-4752

ASCAP AWARD WINNING  
COMPOSER • ARRANGER • AUTHOR  
ROCKY RIVER, OHIO  
donmoore10@aol.com

**Harry H. Huber**

D. Mus.  
Kansas Wesleyan University, Emeritus  
University Methodist Church  
SALINA, KANSAS

**Brian Jones**

TRINITY CHURCH  
BOSTON

**JAMES KIBBIE**

The University of Michigan  
Ann Arbor, MI 48109-2085  
313-764-1591 FAX: 313-763-5097  
email: jkibbie@umich.edu

**Richard Litterst**

M.S.M.  
First Presbyterian Church  
Freeport, Illinois

**BETTY LOUISE LUMBY**

DSM • FAGO  
UNIVERSITY OF MONTEVALLO  
MONTEVALLO, ALA. 35115

**William H. Murray**

Mus. M.F.A.G.O.

*Fort Smith, Arkansas*

**Charles Page**

Old First Church, Court Square  
Springfield, MA 01103

**DAVID GOODING**

St. Peter's Episcopal Church

18001 Detroit Avenue  
Lakewood, OH 44107

**A two-inch  
Professional Card  
in  
THE DIAPASON**

Call for rates  
Phone 847/391-1045  
Fax 847/390-0408

Frederick Swann; Westminster Presbyterian, Dayton, OH 4 pm

38th Annual Conference on Organ Music; University of Michigan, Ann Arbor, MI (through October 13)

David Hufford; Hill Auditorium, Ann Arbor, MI 2:30 pm

Edward Maki-Schramm; Hill Auditorium, Ann Arbor, MI 4:30 pm

Jeffrey Biersch; Hill Auditorium, Ann Arbor, MI 8 pm

Paul Bisaccia, piano; First United Methodist, Warsaw, IN 3 pm

\*Organ Concert; Presbyterian Church, Lewistown, IL 4 pm

\*Communion Hymn Sing; Reformed Church, Fairview, IL 6 pm

12 OCTOBER

Frederick Swann, workshop; Westminster Presbyterian, Dayton, OH 9 am

Paul Collins; University of Michigan, Ann Arbor, MI 11 am

Concert of Music by Daniel Pinkham; Hill Auditorium, Ann Arbor, MI 1:30 pm

Todd Fair, carillon; University of Michigan, Ann Arbor, MI 7:30 pm

James Kibbie; Hill Auditorium, Ann Arbor, MI 8 pm

13 OCTOBER

Peter Stoltzfus; Plymouth Church of the Pilgrims, Brooklyn, NY 7:30 pm

Don Kinnier, with soprano; Longwood Gardens, Kennett Square, PA 12:30 pm (also 1:30, 2:30, and 3:30 pm)

Deborah Bagwell; St Luke's Chapel, Medical University, Charleston, SC noon

Edward Parmentier, harpsichord; First Congregational, Ann Arbor, MI 1:30 pm

Irene Greulich; First Congregational, Ann Arbor, MI 4:30 pm

Dennis Curry, carillon; University of Michigan, Ann Arbor, MI 7:30 pm

Thomas Trotter; Hill Auditorium, Ann Arbor, MI 8 pm

14 OCTOBER

Margaret Krewson; Old Whaling Church, Edgartown, MA 4 pm

15 OCTOBER

Michael Wustrow, with choir; St Paul's Chapel, Columbia Univ, New York, NY noon

Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm

Georgia Baptist Church Music Conference; First Baptist, Dalton, GA (through October 16)

16 OCTOBER

David Craighead; Methuen Mem Music Hall, Methuen, MA 8 pm

Thomas Trotter; St James Episcopal, West Hartford, CT 7:30 pm

Christopher Herrick; St Paul's Episcopal, Philadelphia, PA 8 pm

Terry Charles; The Kirk of Dunedin, Dunedin, FL 8 pm

Matt Curlee; Cathedral Church of St Paul, Detroit, MI 7:30 pm

Samuel Soria; Fourth Presbyterian, Chicago, IL 12:10 pm

17 OCTOBER

Gerre Hancock; Zion Mennonite Church, Souderton, PA 7:30 pm

Cj Sambach; Charles Town Presbyterian, Charles Town, WV 10 am (also October 18, 4 pm)

John Walker, workshop; Davidson United Methodist, Davidson, NC 10 am

Terry Charles; The Kirk of Dunedin, Dunedin, FL 2 pm

Gillian Weir, masterclass; Concordia University, Mequon, WI 2 pm

18 OCTOBER

Peggy Kelley Reinburg; St Thomas Church, New York, NY 5:15 pm

CONCORA; South Church, New Britain, CT 4 pm

Thomas Trotter; SUNY, Purchase, NY 4 pm

Thomas Murray; Lehigh University, Bethlehem, PA 3 pm

Frederick Swann; Camp Hill Presbyterian, Camp Hill, PA 4 pm

Stewart Foster; Greene Memorial United Methodist, Roanoke, VA 4 pm

John Walker; Davidson United Methodist, Davidson, NC 7 pm

Frederick Swann; Camp Hill Presbyterian Church, Camp Hill, PA 4 pm

Matt Curlee; Broad Street Presbyterian, Columbus, OH 4 pm

Handel, *Israel in Egypt*; 7th-Day Adventist Church, Kettering, OH

Robert Glasgow; Trinity United Methodist, Grand Rapids, MI 7:30 pm

Gillian Weir; Concordia University, Mequon, WI 3:30 pm

19 OCTOBER

Robert Glasgow, masterclass; Trinity United Methodist, Grand Rapids, MI 8 pm

Douglas Reed, with chorus; University of Evansville, Evansville, IN 4 pm

20 OCTOBER

John Scott; Holy Trinity Episcopal, New York, NY 8 pm

Timothy Tikker; St Luke's Chapel, Medical University, Charleston, SC noon

David Briggs; Grace United Methodist, Atlanta, GA 8 pm

21 OCTOBER

Frederick Swann; Calvary Baptist, Roanoke, VA

23 OCTOBER

Thomas Trotter; St Bartholomew's, New York, NY 8 pm

Christopher Herrick; St Anne's Catholic Church, Rochester, NY 8 pm

Gillian Weir; St Luke Lutheran, Silver Spring, MD 7:30 pm

Fred Binckes; Fourth Presbyterian, Chicago, IL 12:10 pm

Stephen Schaeffer, with ensemble; Cathedral Church of the Advent, Birmingham, AL 12:30 pm

24 OCTOBER

Cj Sambach; Cross Roads Presbyterian, Waterford, CT 10 am

25 OCTOBER

Joan Lippincott; Our Lady of Mercy, Plainville, CT 4 pm

Scott Lamlein; Congregational Church, Naugatuck, CT 12 pm

Cj Sambach; St Ann's Episcopal, Old Lyme, CT 5 pm

Dudley Oakes; St Thomas Church, New York, NY 5:15 pm

Thomas Trotter; Colgate University, Hamilton, NY 3:30 pm

Donald Sutherland & Phyllis Bryn-Julson, organ & soprano; Trinity United Church of Christ, York, PA 4 pm

David Briggs; Calvary Episcopal, Pittsburgh, PA 7:30 pm

John Scott; Cleveland Museum, Cleveland, OH 2:30 pm

Judith Hancock; Zion Lutheran, Canton, OH 8 pm

Christopher Young; Christ Episcopal, Warren, OH 4 pm

Tom Trenney, with brass; United Methodist Church, Painesville, OH 7 pm

Gillian Weir; Grosse Pointe Memorial Church, Grosse Pointe, MI 7:30 pm

Westminster Cathedral Choir; Holy Name Cathedral, Chicago, IL 8 pm

David Higgs; St Paul's Episcopal, Marinette, WI

26 OCTOBER

David Briggs, masterclass; Calvary Episcopal, Pittsburgh, PA 8 pm

Westminster Cathedral Choir; Cathedral of St John the Evangelist, Cleveland, OH 8 pm

Christopher Herrick; First-Trinity Presbyterian, Laurel, MS 7:30 pm

27 OCTOBER

Westminster Cathedral Choir; Cathedral of St Paul, Pittsburgh, PA 7:30 pm

28 OCTOBER

Westminster Cathedral Choir; St Paul's Episcopal, Chestnut Hill, Philadelphia, PA 8 pm

Judith Hancock; Epworth-Euclid United Methodist, Cleveland, OH 8 pm

29 OCTOBER

Fretwork, with countertenor; Spivey Hall, Morrow, GA 8:15 pm

30 OCTOBER

Chandler Noyes, *The Phantom of the Opera*; Methuen Mem Music Hall, Methuen, MA 7 pm

Gillian Weir; First Presbyterian, Glasgow, NY 8 pm

David Briggs; Trinity Episcopal, Easton, PA 7:30 pm

Westminster Cathedral Choir; Washington Cathedral, Washington, DC 7:30 pm

Lynne Davis; Christ United Methodist, Greensboro, NC 8 pm

\*John Obetz; First Baptist, Kalamazoo, MI 7 pm

Christine Kraemer; Fourth Presbyterian, Chicago, IL 12:10 pm

31 OCTOBER

David Messineo, *Phantom of the Opera*; Plymouth Church of the Pilgrims, Brooklyn, NY 8 pm

Trick or Tracker Organ Crawl; The Gallery, Old Salem, NC 9:30 am

Peter Conte; Spivey Hall, Morrow, GA 3 pm

\*John Obetz, masterclass; First Baptist, Kalamazoo, MI 9 am

UNITED STATES

West Of The Mississippi

15 SEPTEMBER

Matt Curlee; Colorado College; Colorado Springs, CO 8 pm

21 SEPTEMBER

17th Annual Organ Conference; University of Nebraska, Lincoln, NE (through September 19)

18 SEPTEMBER

James David Christie; University of Nebraska, Lincoln, NE 7:30 pm

20 SEPTEMBER

**David Craighead;** St Andrew Presbyterian, Denton, TX 4 pm

**Stewart Wayne Foster;** University of Texas, Austin, TX 4 pm

**Robert Ridgell;** Cathedral of the Madeleine, Salt Lake City, UT 8 pm

Peninsula Women's Choir; St Mary's Cathedral, San Francisco, CA 3:30 pm

21 SEPTEMBER

Concert of Celtic Music; St Stephen Presbyterian, Ft Worth, TX 7:30 pm

25 SEPTEMBER

**Gerre Hancock;** St Mark's Episcopal, San Antonio, TX 7:30 pm

27 SEPTEMBER

**Ludger Lohmann;** Christ the King Lutheran, Houston, TX 5 pm

**Raymond Garner;** St Mary's Cathedral, San Francisco, CA 3:30 pm

**David Higgs;** Temple Emmanuel, San Francisco, CA 4 pm

28 SEPTEMBER

**Gerre Hancock;** First Presbyterian, Midland, TX 7:30 pm

4 OCTOBER

**Lorenz Maycher;** Church of the Ascension, Houston, TX 4 pm

**David Hatt;** St Mary's Cathedral, San Francisco, CA 3:30 pm

**Thomas Foster;** harpsichord, with ensemble; All SS Episcopal, Beverly Hills, CA 5 pm

10 OCTOBER

Bernstein, *A White House Cantata*; Orchestra Hall, Minneapolis, MN 8 pm (also October 11, 2 pm)

**Stefan Engels;** St Stephen's Church, Belvedere, CA 8 pm

11 OCTOBER

**Thomas Murray;** First Plymouth Congregational, Lincoln, NE 7:30 pm (also October 12)

Choral Concert; First Presbyterian, Ft Worth, TX 6 pm

**Stefan Engels;** St Mary's Cathedral, San Francisco, CA 3:30 pm

Santa Barbara Boys Choir; Trinity Episcopal, Santa Barbara, CA 3:30 pm

16 OCTOBER

**Gillian Weir;** Trinity University, San Antonio, TX 8 pm

18 OCTOBER

Austin Vocal Arts Ensemble; St Stephen's Presbyterian, Ft Worth, TX 7:30 pm

Bach, *Cantata 180*; Christ the King Lutheran, Houston, TX 5 pm

**Christoph Tietze;** St Mary's Cathedral, San Francisco, CA 3:30 pm

**John Scott;** Claremont United Church of Christ, Claremont, CA 4:30 pm

**David Briggs;** First Congregational, Los Angeles, CA 4 pm

19 OCTOBER

**Lenora McCroskey;** Caruth Auditorium, Dallas, TX 8 pm

20 OCTOBER

**Christopher Herrick;** St Paul's Episcopal, Minneapolis, MN 7:30 pm

**Bruce Neswick;** Pacific Lutheran University, Tacoma, WA 8 pm

23 OCTOBER

**John Scott;** Cathedral of St Paul, Des Moines, IA 4 pm

**Bruce Neswick;** St Mark's Cathedral, Seattle, WA 8 pm

**Tim Drewes;** St John's Episcopal, Milwaukie, OR 7:30 pm

25 OCTOBER

Arlington Choral Society; St Stephen's Presbyterian, Ft Worth, TX 7:30 pm

**Douglas DeForest;** St Mary's Cathedral, San Francisco, CA 3:30 pm

26 OCTOBER

The Texas Boys Choir; St Stephen Presbyterian, Ft Worth, TX 7:30 pm

27 OCTOBER

**Todd Wilson;** with orchestra; First Plymouth Congregational, Lincoln, NE 7:30 pm

**Thomas Trotter;** Wichita State University, Wichita, KS 7:30 pm

30 OCTOBER

**Todd Wilson;** *Phantom of the Opera*; First Plymouth Congregational, Lincoln, NE 7:30, 10:30 pm

**Cj Sambach;** First United Methodist, Boise, ID 9 am (also 11 am, 1 pm)

**INTERNATIONAL**

16 SEPTEMBER

**James Lancelot;** Southwell Minster, England 7:30 pm

**Mark Williams;** Bolton Parish Church, England 7:30 pm

17 SEPTEMBER

The Gough Duo; St Margaret's, Lothbury, London, England

18 SEPTEMBER

**Janice Beck;** Matthias Church, Budapest, Hungary 8 pm

**Gillian Weir;** St Laurentius, Bad Neuenahr, Germany 7:30 pm

**Gordon Stewart;** with trumpet; Bromley Parish Church, England 8 pm

19 SEPTEMBER

**Jürgen Wolff;** St Jakob, Rothenburg, Germany 8 pm

**David Briggs;** Tewkesbury Abbey, England 7:30 pm

**Scott Farrell;** Parish Church of St Clement, Sandwich, England 7:30 pm

**David Higgs;** masterclass; University of Alberta, Edmonton, AB 11 am; recital, 8 pm

21 SEPTEMBER

**Janice Beck;** St Elizabeth's Cathedral, Kosice, Slovakia 8 pm

25 SEPTEMBER

**Gillian Weir;** Hexham Abbey, Hexham, England 7:30 pm

**Christopher Barton;** National Museum of Wales, UK 1 pm

26 SEPTEMBER

**Michael Lochner;** St Jakob, Rothenburg, Germany 8 pm

**Andrew Benson-Wilson;** Grosvenor Chapel, London, England 7:30 pm

27 SEPTEMBER

**James O'Donnell;** Albert Hall, Nottingham, England 2:45 pm

**Philip Rushforth;** King's College, Cambridge, England 7:30 pm

The Choir of King's College; Southwell Minster, England 7:30 pm

3 OCTOBER

**Andrew Sackett;** Tewkesbury Abbey, England 7:30 pm

6 OCTOBER

**Eri Niiyama;** Minato Mirai Hall, Yokohama, Japan 12:10 pm

14 OCTOBER

**Paul Hale;** Southwell Minster, England 7:30 pm

16 OCTOBER

**Catherine Ennis;** Bromley Parish Church, England 8 pm

17 OCTOBER

**Mary Preston;** Minato Mirai Hall, Yokohama, Japan 7 pm

**Stefan Engels;** St Georgskirche, Riedlingen, Germany 5:30 pm

**Ian Tracey;** Liverpool Cathedral, Liverpool, England 3 pm

18 OCTOBER

International Organweek; Brussels, Belgium (through October 25)

23 OCTOBER

**Stefan Engels;** Basilika, Füssen, Germany 7 pm

**David Briggs;** First-St Andrew's, London, Ontario 8 pm

**Organ Recitals**

GUY BOVET, California State University, Fresno, CA, April 26: *Preludium in D*, Buxtehude; *Cantilena angelica*, Scheidt; *Pasacaglia and Fugue in c*, S. 582, Bach; *Five Pieces*, Boëly; *Adagio*, Beethoven; *Trois Petits Préludes Anglais*, *Ricerare*, *Toccata Planyavaska*, Bovet.

SALLY CHERRINGTON, St. Paul Catholic Church, Valparaiso, IN, April 26: *Allegro (Concerto #13 in F)*, *Prelude, Menuet, Voluntary on a Flight of Angels (Suite for a Musical Clock)*, Handel; *Fugue in g*, S. 578, Bach; *Fugue in g on BACH*, op. 60, no. 3; *Canon in B*, op. 56, no. 6; *Sketch in f*, op. 58, no. 3, Schumann; Nun freut euch (*Three Jazz Chorale Preludes*), Bräutigam; *The Battle of Trenton*, Hewitt; *The Thunderstorm*, Ryder; *Concert Variations on the Austrian Hymn*, op. 3, Paine.

PETER RICHARD CONTE, Grand Court, Lord & Taylor, Philadelphia, PA, April 19: *Paeon*, Chuckerbutty; *Overture to Patience*, Sullivan; *Allegro (Sonata in B-flat)*, Handel; *Prelude in g*, Rachmaninoff; *In Springtime*, Kinder; *Fanfare*, Whitlock; *Aria*, Swinnen; *La Giocanda*, Ponchielli; Suite from *Carmen*, Bizet; *Londonderry Air*, arr. Hebble; *Boléro de Concert*, Lefébure-Wély;

**RICHARD M. PEEK**

Sac. Mus. Doc.

**Covenant Presbyterian Church**  
1000 E. Morehead Charlotte, N. C.

*Your Professional Card*  
could appear in this space

Call 847/391-1045

Fax 847/390-0408

**Dennis Schmidt, DMA**

The Bach Festival of Philadelphia  
St. Stephen's Lutheran, Wilmington, DE

**ROBERT L.**

**SIMPSON**

Christ Church Cathedral  
1117 Texas Avenue  
Houston, Texas 77002

**MARCIA VAN OYEN**  
DMA, AAGO

GLENVIEW COMMUNITY CHURCH (UCC)  
GLENVIEW, ILLINOIS

**SALLY SLADE WARNER, AAGO, ChM**  
Carillonneur

St. Stephen's Church, Cohasset, MA  
Phillips Academy, Andover, MA

Recitals

**A two-inch Professional Card in THE DIAPASON**

Please write for rates  
380 Northwest Highway  
Des Plaines, IL 60016

**LARRY PALMER**

Professor of

Harpsichord and Organ

Meadows School of the Arts

SOUTHERN METHODIST UNIVERSITY

Dallas, Texas

75275

Musical Heritage Society recordings

British Concert and Recording Organist

*Carol Williams*

~ Yale University Chapel Organist ~

Representation: Melcot Music Promotions  
242 Prospect Street, Apt 7, New Haven, CT 06511  
Tel/fax: (203) 865 1087  
E-Mail: carol.a.williams@yale.edu

**DOUGLAS REED**

UNIVERSITY OF EVANSVILLE

EVANSVILLE, INDIANA

**STEPHEN G. SCHAEFFER**  
D.M.A.

The Cathedral Church  
of the Advent  
Birmingham, Alabama 35203

**LARRY SCHOU**

D.M.A.

The University of  
South Dakota

Music Department  
Vermillion, SD 57069-2390

**KIRSTIN SYNNESTVEDT**  
D.M.A.

Assistant, Christ Episcopal  
Winnetka

Studio, Glenview, IL 847/729-5829

**David Wagner DMA**  
Madonna University

Livonia, Michigan 48154

313/886-3259 Fax 313/886-6467

Email: davewagner@ameritech.net

**KARL WATSON**

ST. MARY'S, CASTLETON  
STATEN ISLAND

**DONALD W. WILLIAMS**

D.M.A.

First United Methodist, Chelsea, MI

Concordia College

Ann Arbor, MI

**RONALD WYATT**

Trinity Church - Galveston

representing AUSTIN ORGANS in TX and LA

409/762-3913

**DAVID SPICER**

First Church of Christ  
Wethersfield, Connecticut

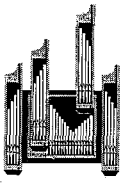


House Organist  
The Bushnell Memorial  
Hartford

**GORDON YOUNG**



Mus. Doc., A.S.C.A.P.



ORGAN BUILDERS

L. W. BLACKINTON  
*and associates, inc.*

380 FRONT ST.  
EL CAJON, CA. 92020



RANDALL DYER & ASSOCIATES  
PIPE ORGANS OF QUALITY AND DISTINCTION

BOX 489 JEFFERSON CITY, TENNESSEE 37780 423-475-9539

MEMBER FIRM:  
THE ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

NEW INSTRUMENTS  
MAINTENANCE • RESTORATIONS

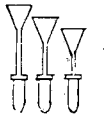
**FABRY**  
PIPE ORGANS

32 N. HOLLY AVENUE • FOX LAKE, IL 60020  
847-587-1992 • Fax 847-587-1994

**Geddes Pipe Organs**

Restorations—Additions  
Electronic Enhancements  
Since 1957

P.O. Box 18343 Austin, Texas 78760  
512-385-2710



24 Hour Service  
Serving North & South Carolina  
**John's Pipe Organ Service**  
*Specializing In M.P. Miller Pipe Organs*  
Maintenance • Tuning • Additions  
Selective Rebuilding

JOHN W. BURKETT  
14213 Woodhurst Ln.  
Charlotte, NC 28227

Phone (704) 573-2782  
Fax (704) 573-1511

Repair and  
Service

Tuning and  
Additions

**Milliman Organ Co.**  
ROBERT L. MILLIMAN

3300 Patricia Dr.  
1-515-270-6913 Des Moines, Iowa 50322



3165 Hill Road  
Eagleville, TN 37060  
(615) 274-6400

CUSTOM BUILDING  
&  
RESTORATIONS

**A. David Moore, Inc.**

TRACKER ORGAN DESIGNERS & BUILDERS

HC 69 Box 6, North Pomfret, Vermont 05053

802/457-3914



**martin ott pipe  
organ  
company  
inc.**

1353 Baur Boulevard  
St. Louis, Missouri 63132  
(314) 569-0366



**Phil Parkey  
AND ASSOCIATES**  
Distinguished  
Pipe Organ Builders

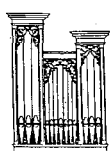
2480-4 Briarcliff Road, Box #244 (404) 315-7025  
Atlanta, GA 30329 FAX (404) 315-0126



**Scott R. Riedel & Associates, Ltd.**

Organ Consultation • Acoustical Consultation  
• Sound System Design Consultation • Organ Tuning

11040 West Bluemound Road  
Wauwatosa, WI 53226-4154  
e-mail: RiedelAssoc@worldnet.att.net  
Phone: 414-771-8966 Fax: 414-774-1407 or 414-771-0138



**ROCHE ORGAN CO., INC.**  
BUILDERS AND RESTORERS OF PIPE ORGANS

799 West Water Street  
Taunton, Massachusetts 02780-5062

Tel. (508) 823-0236  
Fax. (508) 880-9390

**KOPPEJAN**  
Pipe Organs Inc.

48228 Yale Rd. E., Chilliwack, B.C.  
Canada, V2P 6H4

(604) 792-1623

*The Noack Organ Co., Inc.*

MAIN AND SCHOOL STREETS  
GEORGETOWN, MA 01833  
PHONE (978)352-6266  
FAX (978)352-8535  
NOACKORGAN@AOL.COM

Member: Associated Pipe Organ Builders of America

O Mio Babbino Caro, Puccini; Funeral March for a Marionette, Gounod; Sortie, Lefebure-Wély.

DAVID CRAIGHEAD, Illinois College, Jacksonville, IL, April 24: *Veni Creator*, de Grigny; *Das alte Jahr vergangen ist*, In dir ist Freude, Da Jesus an dem Kreuze stund, Erstanden ist der heilige Christ, Erscheinen ist der herrliche Tag, Heut triumphieret Gottes Sohn (Orgelbüchlein), Concerto in a, S. 593, Bach; "What a friend we have in Jesus" (Three Gospel Preludes), Bolcom; "Fileuse" (Suite Bretonne), Dupré; *Andante in D-flat*, Rheinberger; *Hommage à Igor Stravinski*, Hakim.

MARIO DUELLA, St. Paul's Episcopal Church, Wickford, RI, March 29: *Concerto del Signor Vivaldi*, Walthers; *O Mensch, bewein dein' Sünde gross*, Prelude and Fugue in D, Bach; *Offertoire*, op. 90, no. 1, Guilmant; *Marcietta Interlude (Sept Pièces)*, Dubois; *Toccata in A*, Scarlatti; *Gran Coro Trionfale*, Capocci.

CARROL HASSMAN, First Congregational United Church of Christ, McPherson, KS, February 3: *Rondeau*, Mouret; *Fantasy in g*, Air (Orchestral Suite No. 3), *An Wasserflüssen Babylons*, Bach; Voluntary on a Flight of Angels, Bell Sonata, Gigue (Three Pieces for a Musical Clock), Handel; *Praeludium in e*, Bruhns; *Andante*, Mozart; *Adagio*, Allegro maestoso (Sonata II), Mendelssohn; *Adagio in E*, Bridge; *Adagio (Choral III in a)*, Franck; *Very slowly (Sonatina)*, Sowerby; *Variations on the Russian Hymn*, Thayer.

BOYD JONES, First Baptist Church, Nashville, TN, March 31: *Prelude and Fugue in G*, S. 541, *Allein Gott in der Höh' sei Ehr'*, S. 662, Bach; *Sonata II in d*, op. 148, Rheinberger; *A Trumpet Minuet*, Hollins; *Rhythmic Trumpet*, Bingham; *Sonata in One Movement on "Kalenda Maya"*, Larsen; *Le verb*, Les enfants de Dieu, Dieu parmi nous (La Nativité), Messiaen.

ANN LABOUNSKY, St. John's Parish, Hagerstown, MD, April 26: *Prelude and Fugue in D*, S. 532, Bach; *Prayer for Peace*, Siffer; *Dialogue sur les mixtures (Suite brève)*, Complainte de Pontkalleg (Mosaïque, Vol. 2), Final (Symphonie No. 1), Langlais; *Prière*, Franck; *Prelude and Fugue in E-flat*, Bach; Improvisation on submitted themes.

OLIVIER LATRY, Wichita State University, Wichita, KS, April 28: *Prelude, Trio, and Fugue in B-flat*, S. 545b, Bach; *Prélude, Fugue et Variation*, Franck; *Allegro (Symphony No. 6)*, Widor; *Cortège et Litanie*, Dupré; *Variations sur un thème de Clément Jannequin, Litanies*, Alain; *Prélude et Fugue sur le nom d'Alain*, Duruflé; Improvisation.

JOAN LIPPINCOTT, Woodberry Forest School, Woodberry Forest, VA, April 17: *Fantasia super Komm Heiliger Geist, Schmücke dich o liebe Seele, Von Gott will ich nicht lassen, Toccata and Fugue in F*, S. 540, Bach; *Sonata in g*, Wq 70,6, CPE Bach; *Postlude pour l'office de complies*, Alain; *Fantasia in f*, K. 608, Mozart.

KAREL PAUKERT, Cleveland Museum of Art, Cleveland, OH, April 19: *Concerto in a*, Vivaldi/Bach; *La Bamba*, El flautista alegre, Toccatina, Noble; *Prelude and Fugue on the name of BACH*, Liszt.

RICHARD PEEK, Epworth United Methodist Church, Concord, NC, April 21: *Toccata and Fugue in F*, Nun bitten wir, Buxtehude; *Fugue in g*, S. 578, Nun freut euch, S. 734, Bach; *Flute Solo*, Arne; *Variations on an*

*Old English Air*, Wesley; *Partita on "Fairrest Lord Jesus," Gigue*, Peek; *Prelude on "Greensleeves,"* Wright; *Grand Choeur Dialogué*, Gigout; *Adagio, Toccata (Symphony V)*, Widor.

SYLVIE POIRIER & PHILIP CROZIER, Canadian University College, Lacombe, February 22: *Sinfonietta*, Bédard; *Three Duets for Eliza*: 3, 6, 8, Wesley; *Prelude and Fugue in B-flat*, Albrechtsberger; *Allegro for Organ Duet*, Moore; *Sonata in d*, op. 30, Merkel; *A Fancy for Two to Play*, Tomkins; *Fantasia in c*, op. 35, Hesse; *Suite on Famous Christmas Carols*, Böltig.

FREDERICK SWANN, Northwestern University, Evanston, IL, April 28: *Prelude and Fugue in c*, op. 37, no. 1, Mendelssohn; *Fantasia—Stained Glass/Jewelled Light*, Hebble; *Choral in E*, Franck; *Fantasia and Fugue in g*, S. 542, Bach; *Clair de Lune*, Vierne; *Scherzo—Cats (American Suite)*, Langlais; *Fantasia and Fugue in G*, Parry.

MICKEY THOMAS TERRY, St. Thomas Chapel, Villanova University, Villanova, PA, April 26: *Toccata on "Veni Emmanuel,"* Hailstork; *Choral Prelude: "Wir sind hier" (Three Pieces)*, Walker; *Arietta, Kerr; Passacaglia and Fugue in c*, S. 582, Bach; *Marche Pontificale (Symphony I)*, Widor; *Fantasia in f*, S. 608, Mozart; *Tuba Tune in D*, Lang; *Romance (Symphony IV)*, Final (Symphony V), Vierne.

STEPHEN THARP, St. John's Church, Huntington, NY, April 4: *Stations of the Cross*, Dupré.

TIMOTHY TIKKER, Marktkirche St. Georgii et Jacobi, Hannover, Germany, April 18: *Sonate III*, Hindemith; *Drop, drop, slow tears*, Persichetti; *Retablo III: Victimae paschali laudes*, Decker; *Variations sur un vieux Noël*, Tikker; *Chants d'oiseaux (Livre d'orgue)*, Messiaen; *Symphonie-Chorale d'Orgue*, op. 69, Tournemire.

MARCIA VAN OYEN, Calvin Christian Reformed Church, Grand Rapids, MI, April 19: *Toccata in G*, Dubois; *Kommst du nun, vom Himmel herunter, Ach bleib bei uns, Herr Jesu Christ, Fugue in G*, Bach; *Psalm Prelude*, op. 32, no. 1, Howells; "The peace may be exchanged," "Thanksgiving may follow" (Rubrics), Locklear; *Suite Brève*, Langlais; *Cantilène (Symphony III)*, Vierne; *Victimae Paschali Laudes*, Tournemire.

GILLIAN WEIR, Moody Memorial First United Methodist Church, Galveston, TX, April 19: *Variations de Concert*, Bonnet; *These are the Holy Ten Commandments*, Bach; *Sonata in D*, Schnizer; *Choral II in b*, Franck; *Variations on a Noël*, Dupré; *St. Francis walking on the waves*, Liszt, arr. Rogg; *Scherzo*, Duruflé; *Salamanca*, Bovet; *Toccata*, Germani.

CAROL WILLIAMS, Center Church on the Green, New Haven, CT, April 19: *Improvisation sur le "Te Deum,"* Tournemire; *Postlude in F* (trans. Krigbaum), *Canzonetta*, Ives; *Intrada*, op. 111a, Sibelius; *Toccata*, Viitala; *Etude Symphonique*, op. 78, Bossi; *El Flautista Alegre*, Noble; *Allegro deciso (Evocation)*, op. 37, Dupré; *Voluntary for Double Organ*, Z. 719, Purcell; *Toccata for Organ*, Stevens.

TODD WILSON, Fourth Presbyterian Church, Chicago, IL, March 31: *Pageant*, Sowerby; *Prelude and Fugue in D*, S. 532, Bach; *Choral No. 1 in E*, Franck; *Roulade*, op. 9, no. 3, Bingham; *Sonata on the 94th Psalm*, Reubke.



**WALKER**

J.W. WALKER & SONS LTD • BRANDON • SUFFOLK • IP27 0NF • ENGLAND  
TELEPHONE: +44 (0) 1842 810296 • FACSIMILE: +44 (0) 1842 813124  
USA TOLL FREE: 1 800 628 3275 • EMAIL: organs@jwwalker.co.uk

**P & S Organ Supply Company Ltd.**  
Brandon Suffolk England



Providers of quality pipe organ parts to builders world wide.

NORTH AMERICAN OFFICE

9090 SKILLMAN RD. 182-A, DALLAS, TX 75243

1.800.364.0649 1.817.321.7204 FAX



A radio program for  
the king of instruments

SEPTEMBER

- #9835 - Starlight, Starbright . . . Paul Fejko, Marsha Heather Long, Gunnar Idenstam and others provide glittering interpretations of cosmic compositions on brilliantly shining and heavenly themes.
- #9836 - Dupré, Symphonic and Seraphic . . . profound and poetic pages from one of France's foremost organ composers.
- #9837 - Hildegard's Visions . . . contemporary composers Stephen Paulus and Frank Ferko relive the power of a medieval mistress of music.
- #9838 - Three Rounds American . . . historic instruments, an engaging duet, and a centenary tribute to master melodist George Gershwin.
- #9839 - Tunes from the Temple . . . music on Old Testament Themes, for synagogue services or concert use.

PIPEDREAMS is produced by Minnesota Public Radio and broadcast over stations of the Public Radio International network. For more information, contact your local public radio station, call PRI at 612-338-5000, or access www.mpr.org.



# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found below

## POSITIONS WANTED

**Experienced, well-rounded organbuilder** with extensive resume and take-charge attitude desires key position with well established firm. Reply THE DIAPASON, BOX JL-1.

## POSITIONS AVAILABLE

**Full-time Organist-Director**, or married couple team, for 500+ member historic downtown church with a long tradition of outstanding music, both traditional and contemporary. One Sunday service, strong adult choir, two children's choirs, and two bell choirs (six octaves of Schulmerich and Malmark bells), two-manual harpsichord, and fine Steinway grand pianos in the sanctuary and choir room. The three-manual, 66-stop Skinner-Casavant organ is MIDI-ized for the Korg and Roland synthesizers. Competitive compensation package dependent upon candidate's qualifications. Position open on September 1, 1998. Send resume and references to Music Search Committee at the church address. First Congregational Church, 403 South Jefferson, Saginaw, MI 48607. 517/754-6565; FAX 517/754-6581.

**Tabor Lutheran Church (ELCA)**, 45 Tabor Drive, Branford, CT 06405; 203/488-2541. Director of Music Ministry sought by mid-size shoreline congregation to direct adult choir, provide accompaniment for worship services, support children's music programs and interact effectively within a team ministry. Salary \$12,000-\$15,000 for 12-month position—12-15 hours weekly. Opportunity to develop private studio of piano/organ/voice students through Tabor Community Arts Center. Send resume to Mary Esborn, Search Committee Chairperson at above address or FAX 203/481-1677.

## POSITIONS AVAILABLE

**St. Michael's Episcopal Church**, 647 Dundee Avenue, Barrington, IL 60010. 847/381-2323; FAX 847/381-3517. Full-time Director of Music with organ and/or choral skills, as well as the ability to coordinate and develop an expansive music program for a large suburban congregation of 1,100 baptized members. Familiarity with Episcopal liturgical worship/heritage/tradition, children's/youth choirs, contemporary worship formats, hand bells, working with volunteers and development of parish musicians is desired. BA degree required (advanced degree desirable), with proven choral and instrumental conducting abilities, effective interpersonal relationship and leadership skills, and willingness to work as a team member. Two-manual and pedal Bosch organ, harpsichord, piano and Kurzweil. Salary commensurate with education and experience. Package includes benefits. Position open September 1, 1998. Send resume with cover letter to the Rev. Alvin C. Johnson, Jr., Rector, at the above address.

**Foley-Baker, Inc.**, 1212 Boston Turnpike, Bolton, CT 06043. Thirty year old, aggressive service/rebuild firm seeks an experienced voicer. Tonal design to final finishing. All makes of organs. Full time position with top pay and benefits for the non-smoker with an open mind and good attitude. Foley-Baker, Inc. 800/621-2624.

**Full time experienced voicer**, tonal finisher, tuner. Ability to do maintenance repair work a plus. Independent, motivated person. Excellent pay and benefits in a great non-smoking environment, in the beautiful Santa Cruz area. Reply to: Visscher Associates Pipe Organs, 5877 Graham Hill Road, Felton, CA 95018-9737. 408/355-0810. E-mail: opus@got.net

## POSITIONS AVAILABLE

**Director of Music/Liturgy:** Full-time position for 2800-family parish. Degree in music/liturgy preferred. Experience in Catholic worship with excellent organ/piano and directing skills, choral/cantor training ability, good vocal skills and a thorough knowledge of liturgical music and liturgy. Salary commensurate with qualifications. Effective immediately. Send resume and references to: Ms. Helen M. Gabel, St. Mary Star of the Sea Parish, 6435 S. Kilbourn Ave., Chicago, IL 60629. FAX 312/735-3894.

**Assistant Director of Music Ministries:** 2200 family parish in Williamsburg, Virginia seeks individual to develop choirs for children, youth, and handbells, and to serve as organist/pianist for 4 of 8 weekend and other liturgies. Applicant must have organ, piano and choral skills, and a degree in music or equivalent experience. Full-time or part-time and compensation depending on resume and availability. Send resume, salary history and references to: Music Search Committee, Saint Bede Catholic Church, 10 Harrison Avenue, Williamsburg, Virginia 23185. For more information: 757/229-3631, or Sgbstock@aol.com

## PUBLICATIONS/ RECORDINGS

**Historic Organ Surveys on CD:** recorded during national conventions of the Organ Historical Society. Each set includes photographs, stoplists, and histories. As many organists as organs and repertoire from the usual to the unknown, Arne to Zundel, often in exceptional performances on beautiful organs. Each set includes many hymns sung by 200-400 musicians. Historic Organs of Louisville (western Kentucky/eastern Indiana) 32 organs on 4 CDs, \$29.95. Historic Organs of Maine 39 organs on 4 CDs, \$29.95. Historic Organs of Baltimore 30 organs on 4 CDs, \$29.95. Historic Organs of Milwaukee 25 organs in Wisconsin on 2 CDs, \$19.98. Historic Organs of New Orleans 17 organs in the Bayous to Natchez on 2 CDs, \$19.98. Historic Organs of San Francisco 20 organs on 2 CDs, \$19.98. Add \$2.50 shipping in U.S. per entire order from OHS, Box 26811, Richmond, VA 23261, by telephone with Visa or MasterCard 804/353-9226; FAX 804/353-9266.

**CD Recording, "In memoriam Mark Buxton (1961-1996)."** Recorded at Eglise Notre-Dame de France in Leicester Square, London, between 1987 and 1996. Works of Callahan, Widor, Grunewald, Salome, Ropartz, and Boellmann, along with Buxton's improvisations. \$15 postpaid: 416/699-5387, FAX 416/964-2492; e-mail hannibal@idirect.com

**Aeolian-Skinner Organ CD's.** Six spectacular new CD's with comprehensive booklets containing photographs and extensive notes on the history of 7 Aeolian-Skinners. Showcasing in sight and sound the development of the American Classic Organ. Detailed stoplists and exquisite performances. Call or email JAV Recordings for a free catalog. 1-888/572-2242. jvitacco@interactive.net

*John-Paul*  
**Buzard** Organ Craftsmen, Inc.  
112 W. Hill St. ♦ Champaign, IL 61820 ♦ 217.352.1955

Member APOBA (317) 637-5222  
**Goulding & Wood, Inc.**  
823 Massachusetts Ave. Indianapolis, IN 46204

**BERGHAUS**  
ORGAN CO. INC.  
708-544-4052 Fax 708-544-4058  
537 South 25th Avenue • Bellwood, Illinois 60104

**LEVSEN**  
ORGAN COMPANY  
P.O. BOX 542 BUFFALO, IOWA 52728 (800) 397-1242

**J.F. NORDLIE COMPANY**  
PIPE ORGAN BUILDERS  
504 South Charlotte Avenue • Sioux Falls, SD 57103-2612  
(605) 335-3336 (800) 456-0834 Fax (605) 334-8843  
email:jfnordlie.com http://www.jfnordlie.com

**TAYLOR & BOODY**  
ORGANBUILDERS  
George K. Taylor John H. Boody  
Route 10, Box 58B, Staunton, Virginia 24401  
Telephone: (540) 886-3583

**Bunn • Minnick Company**  
Excellence in Pipe Organ Building and Service  
875 Michigan Avenue  
Columbus, Ohio 43215  
(614) 296-7934  
1-800-282-7934

**NICHOLS & SIMPSON, INC.**  
ORGANBUILDERS  
P. O. BOX 7375  
LITTLE ROCK, AR 72217  
501-661-0197  
C. JOSEPH NICHOLS WAYNE E. SIMPSON, III

**ROSALES**  
ORGAN BUILDERS, INC.  
2939 EAST ELEVENTH STREET • LOS ANGELES, CALIFORNIA 90023  
(213) 262-9253

**Robert M. Turner**  
Organ Builder, Inc.  
15732 Tetley Street, #39  
Hacienda Heights, California 91745  
(626) 814-1700 (626) 814-0872 FAX  
e-mail RTurner279@aol.com  
Website: www.turnerorgans.com

## CLASSIFIED ADVERTISING RATES

Regular classified advertising is single paragraph "want ad" style. First line only of each ad in bold face type.

Display classified advertisements are set entirely in bold face type with the addition of a ruled box (border) surrounding the advertisement.

Regular Classified, per word	\$ .60
Regular Classified minimum	10.00
Display Classified, per word	.80
Display Classified minimum	25.00

Additional to above charges:  
Box Service (mail forwarding) 8.00

**NOTE: Orders for classified advertising must be accompanied by payment in full for the month(s) specified. Orders will be accepted for one, two, three, four, five, or six months in advance.**

Non-subscribers wanting single copies of the issue in which their advertisement appears should include \$2.00 per issue desired with their payment.

The Diapason reserves the right to designate appropriate classification to advertisements, and to reject the insertion of advertising deemed inappropriate to this magazine.

# THE DIAPASON • 380 NORTHWEST HIGHWAY, SUITE 200 • DES PLAINES, IL 60016

insert the advertisement shown below or enclosed in the Classified Advertising section of THE DIAPASON for the following issue(s):

Category \_\_\_\_\_  Regular  Boldface

Ad Copy \_\_\_\_\_

**PAYMENT MUST ACCOMPANY ORDER**

Name \_\_\_\_\_ Phone \_\_\_\_\_  
Address \_\_\_\_\_ Total Enclosed \_\_\_\_\_  
City/State \_\_\_\_\_ Zip \_\_\_\_\_ Date Sent \_\_\_\_\_

# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found on page 25

## PIPE ORGANS FOR SALE

**1985 Letourneau tracker action**, 2-manual, 24 stops, 36 ranks. Excellent condition. Best offer. For specs and info contact M. Molloy, Centenary-Queen Square United Church, 95 Wentworth Street, Saint John, NB, Canada E2L 2S3. Phone 506/634-8288.

**2-manual, 18-rank pipe organ, all new.** AGO console with solid state comb. action, \$100,000 installed. For more info: Mr. Jan Vanderstad, Dutch Craft Organs, 9 Newland Dr., Oak Ridge, NJ 07438. Phone 973/697-7548; FAX 973/208-0234.

**3-manual Möller organ:** 27 ranks, historic instrument designed for 1933 Hall of Religion, Century of Progress Exposition in Chicago. Moved to chapel of Seabury-Western Theological Seminary, Evanston, Illinois in 1934. Orchestral style scaling and voicing. Swell primaries have been re-leathered. Möller drawknob console new in 1962. Zephyr/Schantz blower (11", 5 HP) new in 1986. Buyer must remove. Make offer. For more information contact: Robert Finster 847/328-9300 phone, or 847/328-9624 FAX, or R-Finster@nwu.edu

**1926 Kilgen 4-rank unit organ:** chests, pipes, blower, rectifier (no console), \$2,200. Two-manual drawknob console w/pedalboard & bench \$850. Church Music Service 773/631-3999.

**1920's Pilcher Pipe Organ** with 1962 Schantz console. Located at First United Methodist Church, Cairo, GA. Purchaser to transport or seller can make transportation arrangements for an additional cost. Call for specification, 706/467-3982 or FAX request 706/467-3983. \$7,900.

Classified Ads must be prepaid and may be ordered for 1, 2, 3, 4, 5, or 6 months.

## PIPE ORGANS FOR SALE

**O.K., this is the deal!** I've got this perfectly fine 3/23 German-built neo-baroque organ for sale, and have had very few calls. Although it was bargain priced before (see previous Kemper ads), I'm getting tired of paying for storage, so I'm reducing the price to an absurdly low \$12,000 in hope of finding it a home sooner rather than later. 23 ranks for the price of four new ranks! What are you waiting for, the economy to improve? 734/994-5144.

**New 1-manual 3-stop Flentrop organ** with 1-stop Laukhuff 16' pedal reed and blower. From Estate of John M. Crum, completed by Chase Organ Co. Phone 518/234-7901. FAX 518/234-7405.

**Beautiful 4-rank Reuter pipe organ;** excellent. 248/471-1515 FAX 248/471-9968.

**10-rank Wicks** \$11,800. 248/471-1515. FAX 248/471-9968.

**Pilcher Tracker Organ** (ca.1890). Sw. 8' 4" 2'; Gt. 8' 4" Mixture II; Ped. 16'. New toe boards, leathers, finish. 9 ft. wide; 4 ft. deep; 12 ft. high. Southern California area. Call Mr. Guinaldo at 714/773-1991.

**Ca. 1871 E. & G.G. Hook #591**, 2/10 stops. Approx 100"W x 74"D x 15'T. Professionally renovated and set up in our shop. 1901 Bates & Culley, 2-10 ranks. Approx 12' 6"W x 14' 4"H x 5' 7"D. Free standing oak casework. Asking \$5,000 as is, where is. Quality restoration available. Ca. 1902 Bernard Mudler Tracker, 2-9 ranks 61/27. Approx 7' 8"W x 12' 4"H x 6'D. Free standing white oak casework. Asking \$5,000 as is, where is. Quality restoration available. Installation available for all the above. For more information on all the above contact: Patrick J. Murphy & Assoc., Inc. 610/970-9817 Voice or 610/970-9297 Fax or PMurphy129@aol.com Email.

## PIPE ORGANS FOR SALE

**4-rk rebuilt unit organ**, 2M, Dia, Flute, String, Reed; 16-rk, 3M Möller, 1957. Rivé, Inc., 811 Focis St., Metairie, LA 70005. 504/835-0500.

**2-manual, 5-rank unit organ** of 20 stops: Bourdon, Principal, 2-2/3 Nazard, II Cymbale, Krummhorn; low pressure pipework. \$6,000. Lyon Keyboard Instruments, Eastpointe, MI 810/779-1199.

**1869 E. & G.G. Hook Opus #505**, 2 manuals, 16 stops, 17 ranks. Approx. 12'w x 17'h x 10'd. Completely restored including restencilled facade. Instrument can be seen. Asking \$50,000 plus installation. For more information contact: Patrick J. Murphy & Assoc., Inc. 610/970-9817 Voice or 610/970-9297 Fax or PMurphy129@aol.com Email.

## REED ORGANS FOR SALE

**Estey Reed Organ, Style T.** Two-manual, full pedal, hand crank, mirror, bench, blower. Timothy A. Kern, W7263 Cable Car Lane, Spooner, WI 54801. 715/635-8372.

## THEATRE ORGANS FOR SALE

**3/22 WurliTzer** with large Kimball theatre console. All late model equipment. Instrument will be completely reconditioned and readied for installation by Foley-Baker. A special organ for a special project. Foley-Baker, Inc. 800/621-2624.

**3/13 Robert Morton;** Beautiful white/gold double rail console, 189 stops; 10HP Spencer, 4-16's, posthorn, 2 pianos, 6 tuned percussions. \$22,000. Best Little WurliTzer; Late model style 150 (2/5). Opus 2017, re-leathered, excellent condition w/extras. \$10,000. Also misc. parts. 1-503/771-8823.

## THEATRE ORGANS FOR SALE

**3M, 7R Moller Theatre Organ:** 16' Tibia, 16' Tuba, 8' Diapason, 8' Clarinet, 8' Vox, 8' VDO, 8' VDO Celeste, traps, shades, new tremis, regulators, blower, Peterson relay/coup, new rectifier, many extras. Call: 609/825-3322.

## ELECTRONIC ORGANS FOR SALE

**SAVE \$\$, Great values, trades welcome.** We buy, sell, trade church & theatre organs. Hammond organs/Leslie speakers wanted. Dealer close-outs; used-reconditioned nationwide. Most organ models in stock or by special order. Keyboard Exchange Int. Tel/FAX 407/671-2272. 6914 Hanging Moss Rd., Orlando, FL 32807. B3World@aol.com Wanted: Selmer MarkVI saxophones. www.B3world.com


**Three-manual and pedal Allen MDS-415** organ (two computers, full MIDI capability). Includes Allen Expander II for many additional organ and orchestral voices and percussions. Organ is two years old and in immaculate condition. Used very little. Price negotiable. Delivery available. B.E. LeBarron, 138 South Eighth Street, Salina, KS 67401-2808.

**Rodgers 955 digital church organ**, 3-manuals, 72 ranks, wood core keyboards, 8 channel audio, MIDI, medium oak, 4 years old. \$35,000. 925/779-0380.

**Allen three-manual MDS 5400.** Doubled audio. \$24,000. Contact Wes Walerman 503/659-5683.


## MISCELLANEOUS FOR SALE

**1911 Schulmerich Chimeatron Instrument** (pipe organ) or any parts. Make an offer. Call 219/866-7005.




## ORGAN SUPPLY INDUSTRIES

A vital part of American Organ Building, providing quality pipe organ supplies.  
P.O. Box 8325 • Erie, PA 16505 • 814-835-2244



**SEBASTIAN MATTHEUS GLUCK ORGELBAU**  
PIPE ORGAN CONSERVATORS, ARCHITECTS, AND BUILDERS  
175 FIFTH AVENUE  
SUITE 2198  
NEW YORK, NEW YORK 10011  
TELEPHONE (212) 979-7698




## VISSER-ROWLAND

713/688-7346  
2033 JOHANNA B  
HOUSTON 77055

Member  
International Society of Organbuilders  
Associated Pipe Organ Builders of America

## For Sale This Space

For advertising information contact:  
**The Diapason**  
380 E. Northwest Hwy.  
Des Plaines, IL 60016-2282  
or Fax 847/390-0408



## ANDOVER

P.O. Box 36  
Methuen, MA 01844-0036  
Telephone: 888-ORGAN CO  
Fax: 978-685-8208  
Web Site: http://www.mecorg.com/andover

## ARNDT ORGAN SUPPLY COMPANY


1018 Lorenz Dr. • Box 129 • Ankeny, IA 50021-0129  
Phone/Fax (515) 964-1274

■ Engraving ■ Blowers ■ Tremolos  
■ Pipe Organ Supplies ■ Solid State Systems

Send \$7.50 today (U.S.A.) for our catalog.  
Quality Since 1966

## Prestant Pipe Organs, Inc.

P.O. Box 2128, Boerne, Texas 78006  
(210) 249-9527  
(210) 698-1642



## Redman Organ Co.

816 E. VICKERY BLVD.  
FORT WORTH, TX 76104  
(817) 332-2953

MEMBER - INTERNATIONAL SOCIETY OF ORGANBUILDERS - ASSOCIATED PIPE ORGAN BUILDERS OF AMERICA

## ORGAN BUILDING/RESTORATION

### T. R. RENCH & CO.

RACINE, WIS. 53403  
1405 SIXTEENTH ST. • 414/633-9566



## Reuter

Preferred Pipe Organs  
P.O. Box 486 Lawrence, KS 66044  
(913) 843-2622



## A. E. Schlueter Pipe Organ Sales and Service, Inc.

New Organ Sales • Rebuilding and Additions  
Maintenance and Tuning  
Box 838, Lithonia, Georgia 30058 • (770) 482-4845

## BELLS

CAST BRONZE BELLS  
RESTORATIONS / ELECTRIFICATIONS  
SOLID-STATE USER-FRIENDLY CARILLONS

TOLL FREE  
1-800-544-8820



vanBergen  
BELLFOUNDRIES, INC. • est. 1795

# Known for Quality

Manufacturer of Organparts:  
**OTTO HEUSS KG**  
PO Box 1162, 35419 LICH - Germany  
Phone 0049 - (0)6404-9169-0  
Fax 0049 - (0)6404-9169-50



## HEUSS

ORGELTEILE

# CLASSIFIED ADVERTISING

Classified Advertising Rates  
will be found on page 25

## MISCELLANEOUS FOR SALE

**Cabinet from Wicks 3R cabinet organ**; walnut; includes display pipes and shutters; no pipes, chests or console. 3-rank Hinners tracker chest, ca. 1920. Vincent Gilbert, 8555 S. Clinton St., Dixon, IL 61021. 815/652-4409.

**Like new Mahogany chest 56" long 10" wide**; three ranks—two stops; 1' 2/3 Mixture or 2/3', 1/2' Mix., 2' Spitz Flute, plus 24 top pipes, Reisner direct electro Mech. \$1,160. 910/693-1775.

**49-note Deagan harp** w/sustain mechanism. Choice unrestored condition. \$3,000 or make offer. Contact Michael Lauffer at Peebles-Herzog, Inc., 50 Hayden Ave., Columbus, OH 43222. 614/279-2211.

**Pitman windchests, OSI 1965 vintage**; Giesecke reed stops: Posaune 16', Trompete's 8', Fagott 16', etc. For details contact Sipe Organ Co., 4426 Action St., Garland, TX 75042.

**Four-stop slider windchest by Laukhuff**, 8-4-2-IV, 24" x 103", very good condition, integrated schwimmer, 61 notes chromatic, \$2125. 8' Bourdon included. Evenings 315/253-4620. donahue@dreamscape.com.

**Pipes, chest, reservoir, relays**. Aeolian: 16' Stopped Flute & 16' Gedeckt, CCC-F (30 notes) on E-P chest; 8' Trumpet 4"; 8' Vox Humana; Reservoir 36" x 36". Turner: Relays, Great & Pedal (Reisner magnets/switches). Best offer. Chuck Derus. 314/961-5093, mornings.

**2M EP Schantz stopkey console**, maple traditional cabinet, excellent condition; 28 stops, 13 couplers, 20 hold-set pistons. Make offer. To pick up in Orrville, OH. Organ, Box 1841, Knoxville, TN 37901.

**2M EP Möller console**, oak cabinet \$1,500; 2M Möller Double Artiste console \$3,500; 2M Reuter all-elec. console \$3,500; Vox Humana, 61 pipes, \$360; 16' Bourdon, 12 pipes with chest, \$550; used Klann DE magnets, \$1 each. Rivé Inc., 811 Focis St., Metairie, LA 70005. 504/835-0500.

## MISCELLANEOUS FOR SALE

**3M EP Moller drawknob console**, oak cabinet, 37 stops, 22 couplers. Make offer. To pick up in Sevierville, TN. Organ, Box 1841, Knoxville, TN 37901.

**Pipes, Chests, Bellows, Blowers for sale**. Send SASE for current list to: Lyon Keyboard Instruments, 16144 Veronica, Eastpointe, MI 48021. 810/779-1199.

**Atlantic City Pipe Organ Company**: Stanbridge/Haskell 3 1/2' WP: 8' Diapasons: 42sc/61, \$450, 42sc/73, \$500; 4' Rohr Flute, \$500; 4' Flute d'Amore, \$300; 8' Melodia, \$150; 8' Clarabella, \$350; 8' Salicional, Celeste 62sc/73, \$500pr; 4' Viol 62sc, \$400; 8' Concert Flute (harmonic), \$400; 8' Bell Clarinet 1 1/2" sc, \$800; 8' Vox 1 1/2" sc/73, \$300; 3-manual stop key console, \$750. Austin Opus 1524 (1928): 6" WP: 8' Corno d'Amore (capped trumpet) 4 1/4" sc/73, \$1,200; 8' Oboe 3 1/4" sc/73 (open bells); \$1,000; 4' Octave 57sc, \$300; 8' TC Unda Maris 56sc, \$300, 8' Dulciana 57sc, \$200; 8' Salicional 59sc/73, \$300; misc. 16' + 8' open, stopped and solo flutes & 8' Diapasons. 21 Deagan nickel plated chimes, polished, \$1,000 OBO; 4' Flute Traversa, \$300; 4' Harmonic Flute, \$200; Misc. Strings & Flutes, \$200 and less; two 2-manual keyboards, \$100 ea. National Organ Supply: 8' Diapason 45sc/83, \$425; 8' Doppie Flute, \$400; 4' Flute d'Amore, \$300; 8' Harmonic Tuba 5 1/2" sc/73, \$600; 8' Clarinet 1 1/2" sc/61, \$500; 16' Bourdon Unit, CC 6"x8" 73 notes, \$475. Two 2-rank direct electric chests. 5-rank direct electric chest. Volume discounts, shipping. 609/641-9422. http://loki.stockton.edu/~skwarloj/organ e-mail: jbeddia@bellatlantic.net

## SERVICES/ SUPPLIES

**MIDI Compatible Organ Control Modules**. Keyboard control of MIDI sound modules. Record/Playback with MIDI Sequencer. Transposition available with Record/Playback as an option. Not a kit. Contact Devtronix Organs, Inc. Phone 916/971-9074, FAX 916/971-1926.

## SERVICES/ SUPPLIES

**REEDS—The Reed Doctor** specializes in voicing vintage pipework and voicing neobaroque pipes for improved tone and tuning stability. We repair, revoice, and renovate single pipes, partial sets, or complete sets. Consult on special problems by e-mail. Packing materials may be sent to site to facilitate shipping. Estimates for typical work (not including packing or shipping): Repair broken sockets (per note), \$65; repair tuning flap (per note), \$15; new tongue (per note), \$35; new flue sleeves (top octave), \$65; voice trebles (per note), \$10; replace weights (per notes), \$35; repair and voice set, MC up, \$1,800; repair and voice set, TC up, \$2,800; repair and voice full set \$3,800; packing materials sent to site, \$100. Herbert L. Huestis, 1574 Gulf Rd., #1502, Point Roberts, WA 98281. Ph 604/946-3952; FAX 604/946-5739; e-mail 70771.1047@compuserve.com

**Pitman chests, custom built, compact**, also unit pouch and D.E. with exp. chambers; most simple and responsive regulator/reservoirs; consoles, all styles. 816/232-2008; fax 816/364-6499. e-mail jonberts@swbell.net

**Releathering. Burness Associates** can provide all your releathering in our modern well-equipped shop. We specialize in Skinner, Casavant, and Moller pouch boards and actions. We can also provide services on the actions of other manufacturers. Burness Associates, P.O. Box 564, Montgomeryville, PA 18936. 215/368-1121. FAX 215/361-1850. e-mail: Charlie@organreleathering.com Visit us at www.organreleathering.com

**Austin actions recovered**. Over 25 years experience. Units thoroughly tested and fully guaranteed. Manual motor, \$42.50 f.o.b. Technical assistance available. Foley-Baker, Inc., 1212 Boston Trmpk., Bolton, CT 06043. 1-800/621-2624.

**Columbia Organ Leathers** sells the finest leathers available for organ use. We also sell pre-punched pouches and pre-assembled pouches ready for application. Call for catalogue and price list. 800/423-7003.

## SERVICES/ SUPPLIES

**Complete professional releathering service to include all types of pouch boards, primary actions, reservoirs, stop actions, and wind chest pneumatics. Highest quality materials used and quick turn around assured. R.G. Lent, Shenandoah Organs, 351 Chinquapin Drive, Lyndhurst, VA 22952-9404; 540/942-3056.**

**Solid State relay for pipes**. Save 50% by assembling these simple printed circuit modules to make any relay configuration required. Highest quality components supplied. Write for information: Devtronix Organs, Inc., 1823 Avondale Ave., Sacramento, CA 95825.

**Combination Action, capture type**. Least expensive and most reliable system available. Modular form lets you buy only what is required. Compatible with any relay. Not a kit. Write for information: Devtronix Organs, Inc., 1823 Avondale Ave., Sacramento, CA 95825.

**Flue pipes in metal and wood—Mixtures and upperwork are available from stock or specify custom orders to meet your exact requirements. Tuning Sleeves with flare—Order complete sets ready to install or bulk quantities in each diameter. These sleeves are guaranteed to fit and will not tarnish or corrode. For excellent quality, great pricing and timely delivery contact: International Organ Supply, P.O. Box 401, Riverside, IL 60546. 800/660-6360. FAX 708/447-0702.**

**New postal regulations require that mail to THE DIAPASON include a suite number to assure delivery. Please send all correspondence to: THE DIAPASON, 380 E. Northwest Hwy., Suite 200, Des Plaines, IL 60016-2282.**

# Harris Precision Products

Builders of high quality  
Pipe Organ Components

7047 S. Comstock Avenue, Whittier, California 90602 U.S.A. • (310) 693-3442

David C. Harris, Member: International Society of Organ Builders, American Institute of Organ Builders, Associated Pipe Organ Builders of America

## HAGERSTOWN ORGAN COMPANY, INC

New • Rebuilding • Solid-State Updating  
Musical Instrument Digital Interface (MIDI) Systems

P.O. Box 945 • 901 Pope Avenue • Hagerstown, Maryland 21740  
(301) 797-4300

REPAIRING TUNING ADDITIONS

## R. W. KURTZ ORGAN CO.

CONSULTANT SPECIALISTS ON PIPE ORGAN REBUILDING

P. O. Box 32, Woodstown, N. J. 08098 • 609 / 769-2883



**A & J Reed &  
Pipe Organ Service**  
ARCHIE MARCHI & JOE CORKEDALE

(914) 561-1480  
NEWBURGH, NY 12550

## JULIAN E. BULLEY

New Organs — Rebuilding  
Service  
SINCE 1906

1376 Harvard Blvd.—Dayton, Ohio 45406  
513-276-2481

## H.W. DEMARSE TRACKER ORGANS

518-761-0239

2 Zenus Dr., Queensbury, NY 12804-1930

## DURST PIPE ORGAN & SUPPLY COMPANY

130 Cable Road  
Jonesborough, TN 37659-3306  
(423) 753-4321

William R. Durst

Reservoirs Chests Termolos  
Swell Engines Swell Fronts

Quality from the Past Competitive for the Future



## Norman A. Greenwood

"Three Generations at Organ Building"

CHARLOTTE, NORTH CAROLINA 28218

P.O. Box 18254 704/334-3819  
fax 704/544-0856

## GUZOWSKI & STEPPE

ORGANBUILDERS INC

NEW INSTRUMENTS  
REBUILDS • ADDITIONS  
TUNING & SERVICE

1070 N.E. 48th Court  
FT LAUDERDALE, FL 33334  
(954) 491-6852

## Lewis & Hitchcock, Inc.

Pipe Organ Builders Since 1915

8466-A Tyco Road

Vienna, VA 22182

1-800/952-PIPE

## CHARLES W. McMANIS

Voicer & Tonal Finisher

20 Cowles Road

Woodbury, CT 06798

*Patrick J. Murphy  
& Associates, Inc.  
Organbuilders*

New Organs • Maintenance • Restorations • Additions  
Old Reading Pike Suite 1D 610/970-9817  
Stowe, PA 19464 Fax 610/970-9297

**PROSCIA ORGANS**  
OFFICE & SHOP  
P.O. BOX 547 • 168 BARR AVE.  
BOWDON, GA 30108



**MICHAEL PROSCIA  
ORGANBUILDER, Inc.  
(770) 258-3388**



**Jacques Stinkens** 3701 VE ZEIST  
Organ pipe makers B.V. Holland

Tel: 030-6913827  
Fax: 030-6920620

Your personal wishes  
are in good hands

## W. Zimmer & Sons

pipe organ builders

P.O. Box 520  
Pineville, NC 28134  
(803) 547-2073



## THE DIAPASON

380 NORTHWEST HIGHWAY, SUITE 200 • DES PLAINES, IL 60016

- NEW SUBSCRIBER**  
 **RENEWAL**  
**ENCLOSED IS**  
 **\$40.00—3 years**  
 **\$30.00—2 years**  
 **\$20.00—1 year**  
Foreign subscriptions:  
 \$65.00—3 years  
 \$45.00—2 years  
 \$30.00—1 year

Please allow four weeks for delivery of first issue on new subscriptions

# Karen McFarlane

## Artists

12429 Cedar Road, Suite 29  
 Cleveland, Ohio 44106  
 (216) 721-9095/9096  
 (216) 721-9098 (FAX)  
 E-mail: KmcFar123@aol.com



William Albright



Diane Meredith Belcher



Guy Bovet +



David Craighead



Michael Farris



Gerre Hancock +



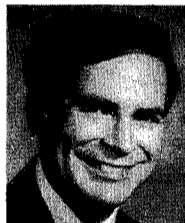
Judith Hancock



Martin Haselbock +



David Higgs



Clyde Holloway



Peter Hurford +



Marilyn Keiser



Susan Landale +



Olivier Lattry +



Joan Lippincott



Alan Morrison



Thomas Murray



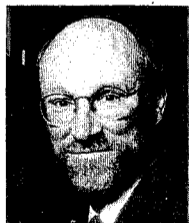
Jane Parker-Smith +



Peter Planyavsky +



Simon Preston +



George Ritchie



Daniel Roth



Donald Sutherland



Frederick Swann



Stephen Tharp



Ladd Thomas



Thomas Trotter +



John Weaver



Gillian Weir +



Todd Wilson



Christopher Young

Westminster Cathedral Choir, London (1998)  
 St. Thomas Choir, New York City (1998-1999)  
 Westminster Abbey Choir, London (2000)

+ = European artists available 1998-99